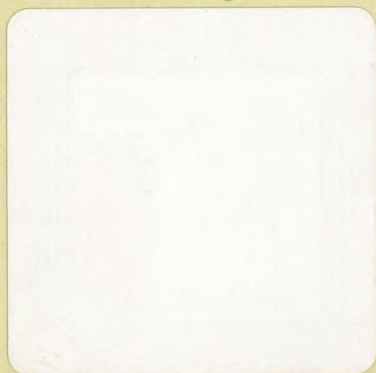




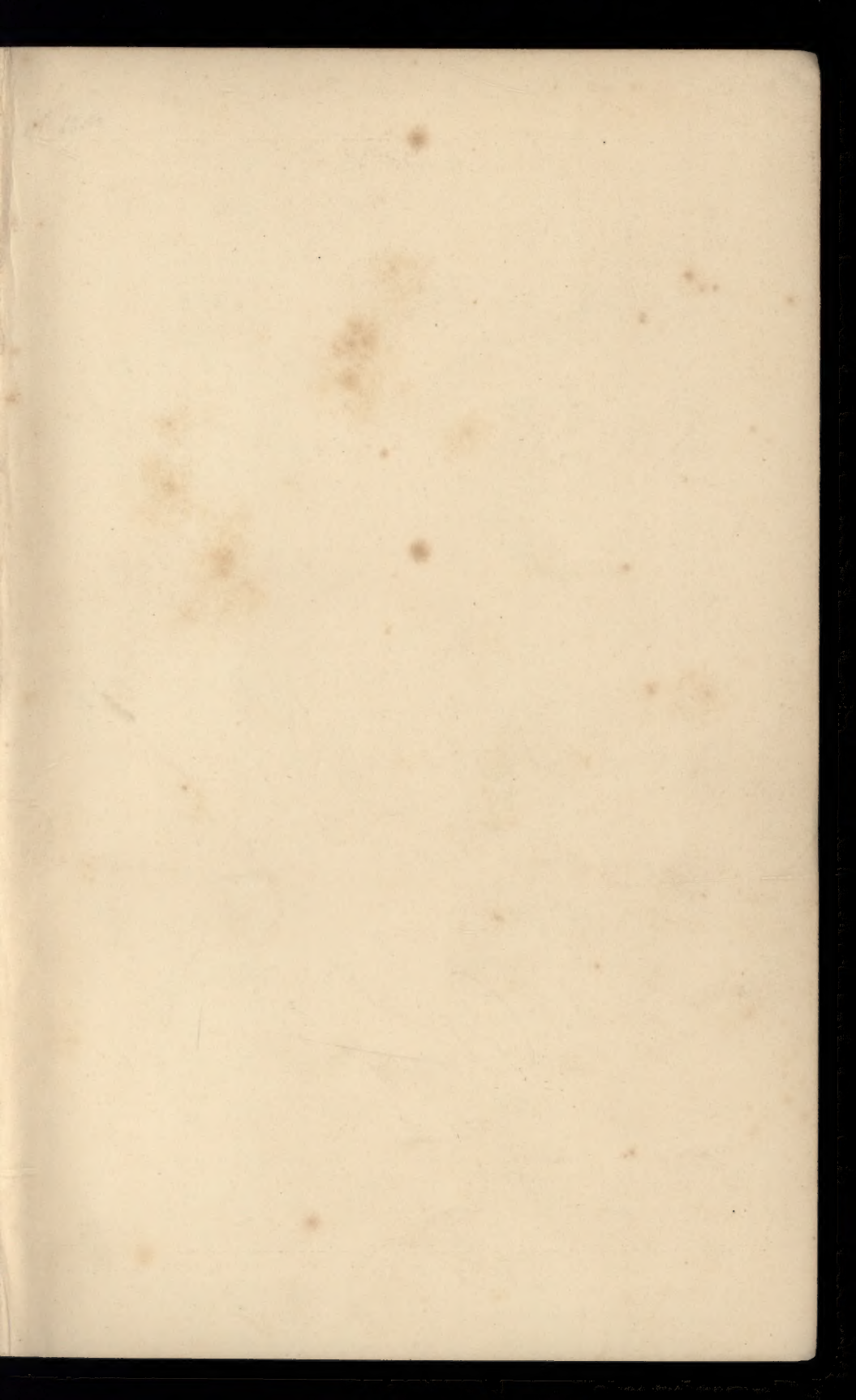
**From the Library of
Frank Simpson**



Wm. L. Mumford

John P. Smith

Part 1





Marlborough.

Catalogue Raisonné;

OR,

A LIST OF THE PICTURES

IN

BLENHEIM PALACE;

WITH

Occasional Remarks and Illustrative Notes.

By GEORGE SCHARF, F.S.A.,

SECRETARY TO THE NATIONAL PORTRAIT GALLERY.

BY AUTHORITY OF HIS GRACE THE DUKE OF MARLBOROUGH.

PART I.

LONDON:

DORRELL & SON, 15, CHARING CROSS.

1862.

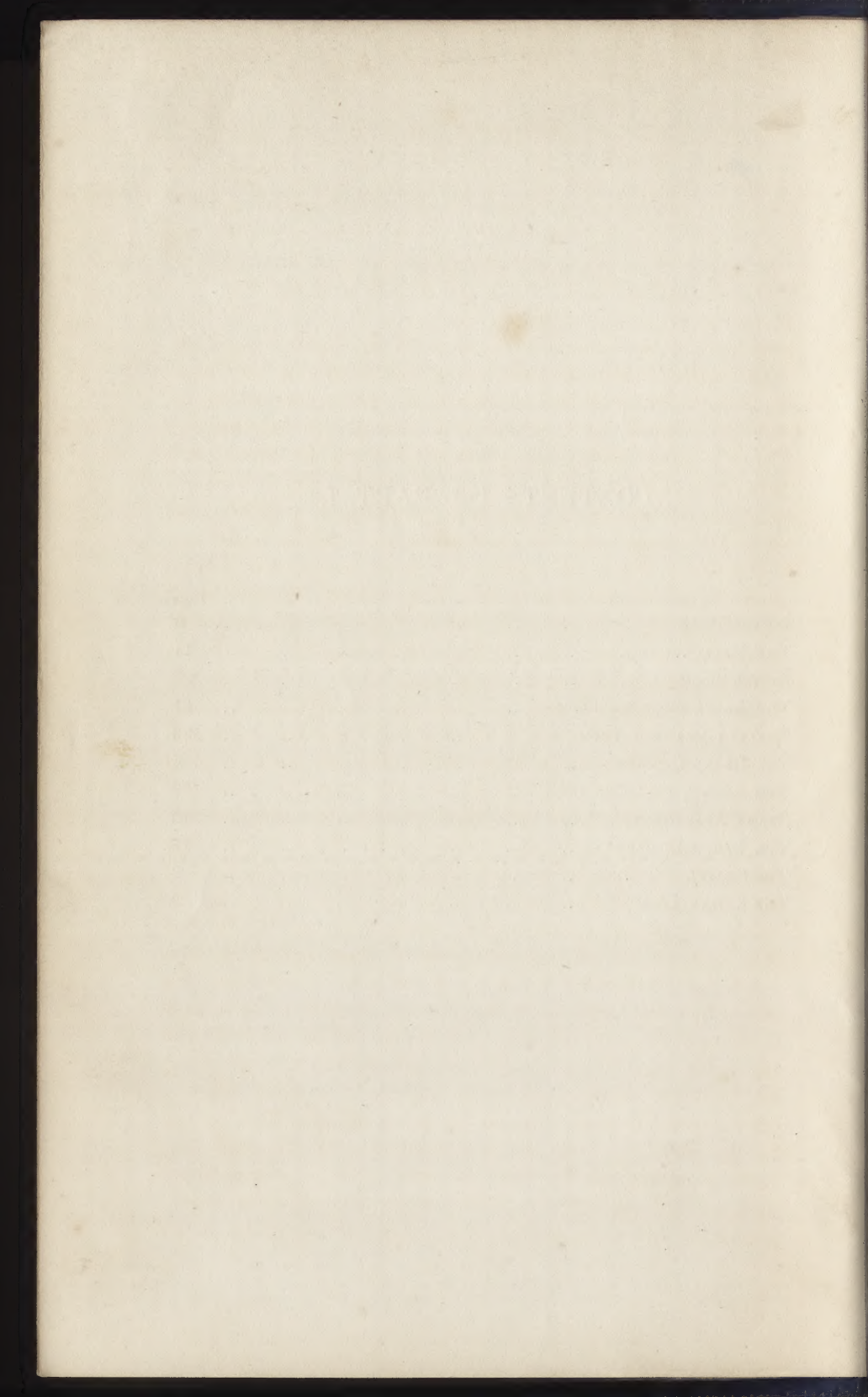
“ When Europe freed confess'd the saving pow'r
Of Marlborough's hand, Britain, who sent him forth
Chief of confederate hosts to fight the cause
Of liberty and justice, grateful rais'd
This palace, sacred to her leader's fame ;
A trophy of success with spoils adorn'd
Of conquer'd towns, and glorying in the name
Of that auspicious field where Churchill's sword
Vanquish'd the might of Gallia, and chastis'd
Rebel Bavar. Majestick in its strength
Stands the proud dome, and speaks its great design.”

LYTTELTON.

LONDON : PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,
AND CHARING CROSS.

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INTRODUCTION.

BLenheim PALACE, bestowed by the munificence of the Crown upon JOHN DUKE OF MARLBOROUGH as a recognition of his inestimable services to his country, is an enduring monument of the glory of the British arms. There is but one other man—the late Duke of Wellington—whose career can be put in comparison with Marlborough's. Marlborough was born a soldier, and even at school began his military studies. At an early age, while a subaltern in the Guards, he served as a volunteer in an expedition against Tangiers, then a dependency on the British crown, and highly distinguished himself in the sallies and skirmishes of the siege. In the reign of Charles II. he was sent with an auxiliary force to assist Louis XIV. to subdue the United Provinces. There, under Turenne, Condé, and Vauban, he learnt the art of scientific warfare, and gained so high a reputation that Turenne predicted he would some day be a great man.

Charles II. raised him to the Scotch peerage as Baron Churchill of Aymouth; James II. made him an English peer with the title of Baron Churchill; and William III. created him Earl of Marlborough. Marlborough's vacillating and insincere conduct to his early patron, James II., and also to William III., has laid him open to just and great reproach. His conduct in this respect can neither be justified nor excused. In common with some other eminent men of that day, he seems at times to have doubted whether the deposition of James and the settlement of the crown upon William and Mary was beneficial to the country, and no doubt his attachment to his early patron much influenced his conduct. It would, however, be unjust to judge Marlborough by the standard of the political morality of the present day. Great allowance must be made for the circumstances in which men were then placed. They were scarcely prepared finally to abandon James for a foreigner so personally unpopular as the

Prince of Orange, whose cold and repulsive manners and marked favouritism to his Dutch adherents had much disgusted the English, who looked upon his troops in the same light as they would have done upon French soldiers.

James was an obstinate bigot, bent upon reintroducing the Roman Catholic religion into England; Marlborough was a sincere and consistent Protestant. When James entered upon his ill-advised course the Duke wrote him a firm but respectful letter, pointing out in plain terms the danger of his proceedings, and warning him of their fatal consequence. Another letter of his to Lord Galway on the same subject is still extant, in which he stated that if James persisted in his design of overturning the constitution and religion of his country, he would leave his service. He did not, however, do so. William III. having joined the Continental league against France appointed Marlborough to the command of the British forces in the Netherlands, where in a remarkable manner he contributed to the victory of Walcourt. In 1690 he was recalled from Flanders to assume a command in Ireland, then in open rebellion in favour of James. In the following year he was sent again to Flanders to act under the immediate orders of William. Upon some suspicion he was arrested, brought back to England, and lodged in the Tower. The cause of this imprisonment is still involved in mystery, but the suspicion was probably ill-founded, for he was soon released and restored to William's favour.

In 1698 the King, as the strongest proof he could give of his confidence in the Duke, appointed him preceptor to the Duke of Gloucester, son of Princess Anne and heir-presumptive to the crown, and accompanied the appointment with this gracious expression—"My Lord, make my nephew to resemble yourself, and he will be everything which I can desire." Shortly before the death of the King he had appointed Marlborough ambassador and commander-in-chief of the allied forces in Flanders, and he retained those appointments when Queen Anne mounted the throne. The next ten years were the most distinguished in Marlborough's life, and most eventful in the history of this country. In 1702 he took Kaiserworth, Venloo, and Liege, Ruremont and Stœvenswart, fortresses supposed to be almost impregnable, having been fortified by Vauban and garrisoned

by the best troops. For these services he was created Duke of Marlborough, with a pension of 5000*l.* a year, payable out of the revenues of the Post Office. On the 2nd of August in the same year he gained at Blenheim one of the most important and complete victories recorded in history. Immediately afterwards the House of Commons presented an address to the Queen soliciting her to consider of proper means for perpetuating the memory of the great services performed by the Duke. The Queen informed the House that in conformity with their application she proposed to convey to the Duke of Marlborough and his heirs the interest of the crown in the manor and honour of Woodstock and the honour of Wootton; and she caused an order to be issued for erecting, at the royal expense, a splendid palace, which, in memory of the victory, was to be called the Castle of Blenheim. About the same period the Emperor Leopold created the Duke a Prince of the Holy Roman Empire with the title of Prince of Mindelheim.

In 1705 an Act of Parliament vested in the Duke and his posterity the palace and the honour and manor of Woodstock, and the honour of Wootton, comprising altogether about 5000 acres. This is all the property which was derived from the crown, and consists of little more than the park; the remaining part of the Duke's great estates was acquired by descent or purchase.

The victories of Ramillies, Oudenarde, Malplaquet, and Bouchain, gained between 1706 and 1711, give additional lustre to his name, and tended in an especial degree to establish and consolidate the Protestant religion. In short, it has been justly said that "he never fought a battle he did not win, or besieged a town he did not take."

Notwithstanding these unexampled services no man has been the subject of more calumny and abuse than the great Duke. In proof of this we need only refer, among others, to a statement made by a late eminent writer, who describes him as a man "whose education had been so much neglected that he could not spell the most common words in his own language."* This unjust slander is completely refuted by the Duke's despatches and his private letters, which show that he was a pro-

* 1 Macaulay, 461.

ficient in Latin, French, and English composition. He was educated at St. Paul's School; and if it should be said that he passed through it without distinction, so did the Duke of Wellington through Eton. The writer alluded to has not hesitated to transfer to his own pages the shameless productions of the 'New Atalantis;' and the forgotten libels of Mrs. Manley are cited as true against the Duke of Marlborough, while she is denounced as an habitual liar when speaking of William III. and his adherents. Considerable weight ought to be attached to the opinion of contemporaries. The celebrated Lord Peterborough, one of his most eminent military rivals and political opponents, said when speaking of him, "He was so great a man that I have forgotten his faults." This is not the place to enter more minutely into the charges—many of them quite unfounded—alleged against the great Duke; but the mode in which the character of his wife has been assailed claims an observation. She was indeed proud, imperious, and domineering; but she passed her whole life—even the portion spent in the licentious court of Charles II.—with a reputation perfectly unsullied; yet the same writer has insinuated that she was guilty of an intrigue with the Duke of Shrewsbury upon no better authority than an anonymous and worthless lampoon. And in speaking of her he uses language which for its coarseness has long been discarded from decent society. He calls her "an abandoned liar;" and says that "even where there is no motive for lying she makes it necessary to read every word written by her with suspicion." He produces no proof of so grave a charge. A living writer (Lord Mahon, now Earl Stanhope) has well said that "unjustly to lower the fame of a political adversary and unjustly to raise the fame of an ancestor, to state any fact without sufficient authority, or draw any character without thorough conviction, implies, not merely literary failure, but moral guilt." No one can deny that Macaulay wrote of Marlborough with the bitterness of a political adversary.*

Professor Alison in his 'Life of Marlborough' truly says, "More perhaps than any other man Marlborough was the architect of England's greatness, for he at once established on

* See an article of great ability and research, 'Lord Macaulay and Marlborough,' Blackwood's Magazine, June, 1859.

a solid basis the Protestant succession, which secured its religious freedom and vanquished the formidable enemy which threatened its national independence. His mighty arm bequeathed to his country the honour and happiness of the 18th century—the happiest period, by the admission of all historians, which has dawned upon the world since that of the Antonines in ancient story.”

A very inadequate idea would, however, be formed of Marlborough’s character, abilities, and services, if the view of them were limited to his military career, great and glorious as it was. He was quite as much distinguished as a minister as he was as a general, although of necessity the effect of his counsels showed itself in a less ostensible way. Lord Bolingbroke (in his ‘Letters on the Study of History,’ p. 299) says, “By his (King William’s) death the Duke of Marlborough was raised to the head of the army, and, indeed, of the confederacy, where he, a new, a private man, a subject, acquired by merit and by management a more deciding influence than high birth, confirmed authority, and even the crown of Great Britain, had given to King William. Not only all the parts of that vast machine the Grand Alliance were kept more compact and entire, but a more rapid and vigorous motion was given to the whole, and instead of languishing out disastrous campaigns we saw every scene of the wars full of action. All those wherein he appeared, and many of those wherein he was not then an actor but abettor of their action, were crowned with the most triumphant success. I take with pleasure this opportunity of doing justice to that great man, whose faults I knew, whose virtues I admired, and whose memory, *as the greatest general and as the greatest minister that our country or any other has produced, I honour.*”

The manor of Woodstock, which, as we have seen, was settled upon the Duke of Marlborough and his posterity, possessed a royal residence as early as the time of King Ethelred, who began his reign in 866, and held a parliament there. His brother, the great Alfred, who succeeded him in 872, occasionally resided at Woodstock Palace, and made there a translation of ‘*Bœthius de Consolatione Philosophiæ*,’ of which the MS. still remains among the Cottonian MSS.* The park, one of the finest and oldest in

* Plot’s Hist. Oxon. 357.

England, abounds with trees of great age and size. One of the oaks, though little more than a ruin, is traditionally known as "King Alfred's Oak," and the scenery is singularly beautiful and picturesque. The palace, designed by Sir John Vanbrugh, is a magnificent pile of building, and from its massive form and strength seems intended and adapted to remain a fit monument of him on whom it was bestowed to the latest posterity. The gardens and pleasure-grounds, of unrivalled beauty, contain about 300 acres. They were originally laid out by Wise while the house was being built, and at the beginning of the present century were re-arranged under the superintendence of the celebrated Capability Brown, and are justly considered his chef d'œuvre. He converted the river Glyme into a magnificent lake, over which a fine bridge was built by Sir William Chambers.

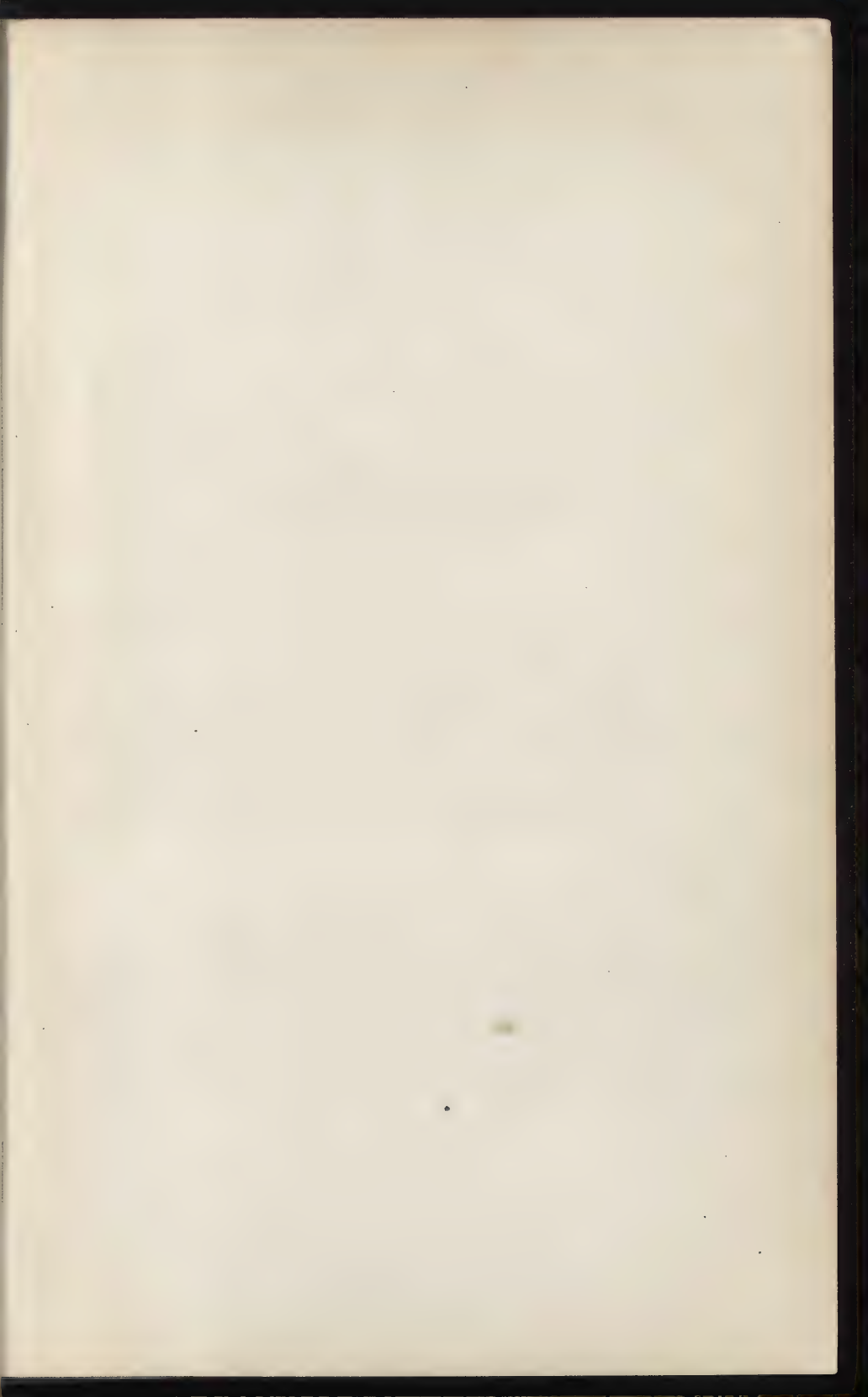
The noble collection of pictures which the palace contains was begun by the great Duke, who was a lover of the arts. He found time during the distractions of war to purchase and send home some of the finest works of Rubens and Vandyke.* Others were presented to him by the Emperor of Germany and the cities of Antwerp and Brussels. On his return to England at the conclusion of the war he was a patron of Sir Godfrey Kneller and other celebrated artists, and subsequent members of the family have enriched the collection by works of Sir Joshua Reynolds and other eminent painters.

The subjoined Catalogue has been prepared by a gentleman highly distinguished for his accurate knowledge and great discrimination in the fine arts, and will doubtless be found a great acquisition to those who have an opportunity of viewing the magnificent collection of pictures to which it relates, and which may truly be said to be in some respects unrivalled in this and, perhaps, in any other country.

WILLIAM WHATELEY.

* See 'Marlborough Dispatches,' vol. iii., p. 208.

March, 1860.



South

West

GROUND PLAN of BLENHEIM PALACE.

Erected by Sir John Vanburgh.

To accompany the Catalogue of the
Pictures and Works of Art at Blenheim,
by George Scharf, Junr F.S.A.
1860.

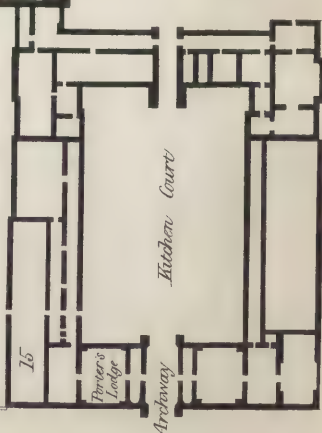
Garden Portico

PRIVATE APARTMENTS.

- 16 The Bow Window Room. . . 41 by 18 feet
- 17 The East Library 27 by 21 .
- 18 The Duchess's Sitting Room 24 by 22 .
- 19 The State Bed Room
- 20 Prince of Wales's Apartments
- 21 The Duke's Apartment.
- 22 The Duke's Sitting Room.
- 23 Waiting Room.
- 24 Anterooms
- 25 Garment
- 26 West Staircase
- 27 East Staircase



- 1 Portico
- 2 The Hall
- 3 The Grand Staircase
- 4 Dining Room
- 5 Great Drawing Room
- 6 Small Drawing Room
- 7 Grand Cabinet
- 8 The Saloon
- 9 } State Apartments
- 10 } { 34 by 26
- 11 } { 33 by 23
- 12 The Library 24 by 24
- 13 Colonnade 184 by 28
- 14 Chapel 80
- 15 The Finest Room 80 by 32
- 16 by 25



G.S. Direct.

CATALOGUE,

ETC. ETC.

THE HALL.

THE ceiling is adorned with a large allegorical painting of elliptical form, in a deep gold border, by Sir James Thornhill, commemorating the victory of Blenheim in 1704.

It represents in the centre a handsome Corinthian façade, with a noble arch seen beyond a grand flight of steps, and a terrace, on which John Duke of Marlborough kneels before a seated figure of Britannia. His dress, in imitation of the classic style, consists of a blue cuirass, helmet, &c. Britannia, clad in white, seated upon a globe, rests one hand upon a lance and with the other extends a wreath towards the hero. A shield, bearing the device known as "the union jack," although merely indicated in stone colour, lies at her side.

At the feet of the Duke is a figure holding fire and sword; and a winged genius near him displays a large plan of the battle, with the disposition of the troops marked in red lines on it, and the names "Blenheim" and "Danubius" inscribed in large clear characters. Mars and Hercules are seated below it in attitudes of wonder. Above the figure of the Duke, a female in white, holding a torch, is seated on a cloud. Higher still may be seen a youthful figure, curbing a white steed, surrounded by personifications of the quarters of the globe; and above all a winged female, with trumpet and wreath betokening fame and glory, hovers in the air. Numerous other figures are introduced upon the steps, displaying various emblems; among them, a mirror, a broken column, a spear, banners, cornucopiæ, &c. On the extreme edge of the composition (towards the entrance door of the Hall) a female, personifying History, inscribes with a pen in a large volume, "ANNO MEMORABILI, 1704." Her feet are turned in a different direction from all the rest.

Sir James Thornhill was paid at the rate of twenty-five shillings per square yard for the decorations in this Hall. The architecture is of the Corinthian order: the ceiling 67 feet above the pavement.

ment, and the terminal statues placed in the upper arches are fabrications in accordance with the taste which prevailed at the commencement of the last century. The ornamental trophies, &c., were painted by a son of John Hakewell, who was employed as a foreman to Mr. Thornhill, serjeant painter to the King, and son of Sir James.

Blenheim Palace was commenced in 1705, and remained unfinished when the Duke died in 1722. Towards the expenses of its erection the sum of 240,000*l.* was contributed from the Privy Purse, the remainder (60,000*l.*) being supplied by the Duke and Duchess, making altogether a total of 300,000*l.*

SIR JOHN VANBRUGH¹ was the architect.

He died March 26, 1726, at the age of 60. He also built King's Weston, near Bristol; Duncombe Park House; Oulton Hall, Cheshire; and Castle Howard. Vanbrugh was the author of several dramatic pieces which enjoyed great success in their day, and he also held the appointment of Clarenceux King of Arms in 1703.

¹ The opinions of two distinguished men, Sir Joshua Reynolds and Sir Uvedale Price, with regard to the artistic merit of Sir John Vanbrugh, may not be unacceptable in this place.

Sir Joshua remarks:—"I pretend to no skill in architecture. I judge of the art now merely as a painter. When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object he produced his second and third groups or masses. He perfectly understood in his art what is the most difficult in ours, the conduct of the background, by which the design and invention is set off to the greatest advantage. What the background is in painting, in architecture is the real ground on which the building is erected; and no architect took greater care than he that his work should not appear crude or hard; that is, it did not abruptly start out of the ground without expectation or preparation. This is a tribute which a painter owes to an architect who composed like a painter, and was defrauded of the due reward of his merit by the wits of his time, who did not understand the principles of composition in poetry better than he, and who knew little, or nothing, of what he understood perfectly—the general ruling principles of architecture and painting. His fate was that of the great Perrault; both were the objects of the petulant sarcasms of factious men of letters, and both have left some of the fairest ornaments which to this day decorate their several countries—the façade of the Louvre, Blenheim and Castle Howard."—*Reynolds's Thirteenth Discourse, delivered at the Royal Academy, December, 1786.*

Sir Uvedale Price, author of the well-known work on the Picturesque, observes:—"Reynolds is the first who has done justice to the architecture of Vanbrugh, by showing that it was not a mere fantastic style without any other object than that of singularity, but that he worked upon the principles of painting, and that he has produced the most painter-like effects. It appears to me that at Blenheim Vanbrugh conceived and executed a very bold and difficult design, that of uniting in one building the beauty and magnificence of the Grecian architecture, the picturesqueness of the Gothic, and the massive grandeur of a castle; and that, in spite of many faults, for which he was very justly reproached, he has formed, in a style truly his own, and a well-combined whole, a mansion worthy of a great prince and a warrior. His first point appears to have been massiveness, as the foundation of grandeur; then, to prevent the mass from being a lump, he has made various bold projections of various heights, as foregrounds to the main building; and lastly, having been forcibly struck with the variety of outline against the sky in many Gothic and other ancient buildings, he has raised on the top of that part where the slanting roof begins in any house of the Italian style, a number of decorations of various characters. These, if not new in themselves, have at least been applied by him in a new and peculiar manner, and the union of them gives a surprising splendour and magnificence, as well as variety, to the summit of that princely edifice."

BLENHIM.

GRAND STAIRCASE, BEYOND THE ARCADE, ON THE LEFT SIDE
OF THE HALL.

First picture on ascending the stairs.

CLOSTERMAN.¹—Large family picture inscribed "*John and Sarah, Duke & Duc^{ess}. of Marlborough, with their children, John Marquis of Blandford, L^{dy}. Henrietta, L^{dy}. Ann, L^{dy}. Elizth., & L^{dy}. Mary Churchill.*" The members of the family are assembled beneath a rich hanging curtain, on a raised dais, with a long step extending along the entire front of the picture.

The Duchess is represented in a blue and silver dress, lined with yellow, seated in the centre of the picture, taking a white egg-plant out of a basket held by the eldest daughter. On the extreme right,² Lady Anne Churchill is gathering a blossom from a large orange-tree, in front of which, with his foot on the step, stands the youthful Marquis of Blandford. His blue dress contrasts effectively with the bright scarlet of his sister. Apart from the rest, and on the extreme left, the Duke is seated, whilst Lady Elizabeth, a lovely child, stands between him and the Duchess, inviting, by very graceful action, her attention to the Duke. The fifth child, Lady Mary Churchill, is seated on the step in front playing with a spaniel.

All the figures are of life-size. The general tone of the picture is subdued and dark, but very rich in colour.

Painted on canvas.

It is remarkable that, with only one exception, every figure looks directly at the spectator.

This picture is particularly mentioned by Horace Walpole in his '*Anecdotes of Painting.*'³ "He (Closterman) painted the Duke and Duchess of Marlborough and all their children in one picture, and the Duke on horseback; on which subject, however, he had so many disputes with the Duchess, that the Duke said, 'It has given me more trouble to reconcile my wife and you than to fight a battle.'"

¹ For an account of each painter see the Biographical Notes appended to the end of the Catalogue.

² In using the terms right and left it may be well at this point to state that throughout this Catalogue I mean the right and left of the spectator standing before the picture. It is the reverse of heraldic language. When describing the action of any particular figure, I use *his* or *her* right or left with especial care.—G. S.

³ Page 602, vol. ii. '*Anecdotes of Painting in England, by Horace Walpole, with additions by the Rev. James Dallaway, and additional Notes by R. N. Wornum.*' 3 vols. 8vo., London, 1849. This, being the latest edition, is, unless otherwise specified, the one always referred to in this Catalogue.

This picture was most probably painted about the beginning of the year 1698, for the inscriptions do not designate any of the daughters as married. The eldest, on attaining the age of 18, was united to Francis the son of Lord Godolphin, in 1698; and Closterman himself was painting at Madrid towards the close of the same year.⁴ The youthful Marquis appears here to be about 12 years of age.

The following are the persons represented in the picture:—

JOHN CHURCHILL, DUKE OF MARLBOROUGH. Born June 24, 1650; died 1722.

SARAH JENNINGS, DUCHESS OF MARLBOROUGH. Born 1660; married 1678; died 1744.

JOHN CHURCHILL, MARQUIS OF BLANDFORD. Born January 13, 1686; died of the smallpox at Cambridge, March, 1702, where a cenotaph is erected to his memory in King's College Chapel.⁵

LADY HENRIETTA CHURCHILL, the eldest daughter. Born 1681; married Francis, Earl of Godolphin; and, in accordance with the Parliamentary settlement of the honours, succeeded at her father's death as Duchess of Marlborough. Her son William became Marquis of Blandford, but died two years before his mother, in 1731, aged 33. She died in 1733, when the title and honours passed to the Sunderland line.

LADY ANNE CHURCHILL, the second daughter. Married Charles Spencer, Earl of Sunderland, 1701, and died during her father's lifetime in 1716, leaving a son Charles, who, on the demise of his aunt, the Duchess Henrietta, in 1733, inherited the title of Duke of Marlborough, and succeeded to the property and estates of Blenheim on the death of the Duchess Dowager in 1744.

LADY ELIZABETH CHURCHILL, the third daughter, who died before her sister Anne, in 1714, married Scroop, Earl of Bridgewater.

LADY MARY CHURCHILL, the fourth daughter. Married John, Duke of Montagu.

⁴ See page 149 of Lord Mahon's "Spain under Charles II., or Extracts from the Correspondence of the Hon. Alexander Stanhope, British Minister at Madrid, 1690-99. From the originals at Chevening." London, 8vo., 1844 (2nd Edition). The letter is dated Madrid, November 12, 1698.

⁵ The cenotaph, a handsome marble sarcophagus, surmounted with a vase of fire, is in one of the chapels or chantries on the south side. The dates above given are copied from this monument. A second son, Charles, died at an early age. His figure appears on the monument in Blenheim Chapel.

The second large family picture. (To the left of the preceding.)

HUDSON.—Charles Spencer, second Duke of Marlborough, K.G., and his family, a composition of seven figures, the size of life. Painted on canvas.

The scene is laid under a handsome Ionic colonnade, with a view of Blenheim in the distance. The picture is divided, by columns, into three compartments, in the centre of which appear the Duke and Duchess, with their youngest daughter. The Duchess, attired in white satin, is seated on a pink covered chair, holding a round blue hat in her lap,

BLENHIM.

and extending her left hand to the youngest son, who stands in the right compartment, equipped for riding, holding his pony, and supported by his sister, Lady Diana, wearing a rich blue satin dress. The youthful Marquis of Blandford, with a bat on his shoulder, and his second brother, stand in the left-hand compartment, as if starting for a game at cricket.

This picture is considered the *chef-d'œuvre* of Hudson, who, although the most eminent painter of his day, is now chiefly remembered as the master of Sir Joshua Reynolds. Walpole¹ speaks of it as a "capital work." It is executed in a most refined manner, highly finished, and in a very delicate silvery tone. The costumes are worthy of attention, and the whole work bears the impress of faithful portraiture. Painted on canvas.

The following are the persons represented in the picture :—

CHARLES SPENCER, second DUKE OF MARLBOROUGH and third MARQUIS OF BLANDFORD, and fifth EARL OF SUNDERLAND, K.G., son of Anne, Countess of Sunderland, second daughter of John, Duke of Marlborough. (See *ante*, p. 14.) Succeeded to the title of Duke of Marlborough, 1733; died at Munster, 1758.

ELIZABETH, DUCHESS OF MARLBOROUGH, daughter of Thomas, second Lord Trevor. Married 1732; died 1761.

GEORGE, MARQUIS OF BLANDFORD. Born 1738.²

LORD CHARLES SPENCER. Born 1740; married the only daughter of Vere Beauclerk, Lord Vere of Hanworth, on which occasion the celebrated collection of antique gems came into the family by presentation from Lady Elizabeth Germaine. (See *post*, page 33, note ².)

LORD ROBERT SPENCER. Born 1747. Purchased the Ansdei Raphael³ at Perugia in 1764, and presented it to his brother, the Duke of Marlborough. (See also page 136.)

LADY DIANA SPENCER. Born 1734; married, firstly, in 1757, Viscount Bolingbroke and St. John, and, secondly, in 1768, the Hon. Topham Beauclerk, grandson of the first Duke of St. Albans. Lady "Di" was an admirable artist; some of her crayon drawings are still preserved in the family, and Horace Walpole treasured many of her works in his celebrated collection at Strawberry Hill. He built an additional apartment to that residence in 1776 for the express purpose of receiving seven drawings by that lady from his tragedy of the 'Mysterious Mother.' It was called the Beauclerk Closet.⁴

LADY ELIZABETH SPENCER. Born 1737; married, in 1756, Henry, Earl of Pembroke.

¹ 'Anecdotes of Painting,' vol. ii. p. 708.

² Represented as Duke of Marlborough in the large family picture by Sir Joshua Reynolds painted in 1778. (See *post*, page 34, and also page 26.)

³ See *post*, page 40.

⁴ See Horace Walpole's own description of Strawberry Hill, p. 503 of his Works, vol. ii. 4to. edition, London, 1798. For Lady Diana's crayon drawings at Blenheim, see *post*, page 178.

To the left. Over the door leading to Passage.

VAN SOMER.—Henry Prince of Wales, son to King James I., and elder brother to Charles I.

He was born at Stirling Castle in 1594, and died at St. James's Palace, London, 1612, when in his 19th year. He caught a violent cold during the preparations for a great feast on his taking possession of the royal palace of Woodstock, which had been assigned to him by his father.

Full-length figure, life size, clothed in red, standing by a table on which he rests his right hand. The dark-green table-cover is bordered with fleurs de lis and white and red roses. The George is suspended by a blue ribbon round his neck; a dark-brown curtain is wrapped round a column on the left side of the picture; a landscape in the distance. Very rich and brown in general tone. Painted on canvas.

RIGHT SIDE OF HALL.

Over door of opposite Passage.

PANTOJA DE LA CRUZ.—The Infanta Isabella Clara Eugenia, daughter of Philip II. of Spain, afterwards Archduchess of Austria. She is represented in early life, standing by a table on which her right hand rests. The other hand, holding a glove, is kept in a sling. Her dress is red, embroidered with sprigs and ornaments of silver. The outer mantle is of dark green satin, faced with red. Painted on canvas.

Isabella Clara Eugenia was born 1566; she married the Archduke Albert, son of the Emperor Maximilian II., in 1598, and received as dowry from her father the Netherlands, which she governed conjointly with her husband. After his death in 1621, Rubens, the great painter, who had been induced to settle in Antwerp, under their patronage, instead of returning to Italy, was admitted among her councillors. She exchanged her widow's weeds for the habit of the monastic order of St. Clara, and died 1633.

Her portrait at an advanced period of life is in one of the private apartments.

The name of the tawny tint known to French dyers and grooms as the "Couleur Isabelle" originated with this princess. She vowed at the commencement of the memorable siege of Ostend not to wear any new linen till the city was taken. The siege lasted three years, from 1601 to 1604.

In centre of the wall behind the arcade of the Great Hall, facing the Staircase.

Above.

PIETRO DA CORTONA.—The Rape of the Sabines.

A grand and spirited composition. Dr. Waagen,¹ vol. iii., page 126, expresses his opinion that this picture is one of the painter's best and most careful works, exhibiting unusual force of colouring and careful execution. Figures the size of life. Painted on canvas.

¹ Much valuable information will be found on the pictures in this and other collections in England in Dr. Waagen's 'Treasures of Art in Great Britain,' 4 vols. 8vo., London, 1854-7.

To the left of the preceding.

BASSANO.—A Patriarch on Horseback welcomed by his people amidst flocks and herds. Tents and mountains in the distance.

Painted on canvas.

To the right of the Rape of the Sabines.

PAOLO VERONESE (School of).—Esther before Ahasuerus.

Painted on canvas.

Below the Rape of the Sabines.

WOOTTON.—Two lads with game. One is seated, gun in hand, near a rose-bush, under a vase, at the end of a wall; a stag and hare lying at his feet. The other lad is bringing in a buck. Figures the size of life, admirably painted, and, were it not for certain peculiarities in costume, might almost be taken for a *Snyders* or a *Jan Fyt*. Painted on canvas.

To the left of the preceding.

PHILIP ROOS, commonly called **ROSA DA TIVOLI.**—Goats and dogs in a landscape. A large and rich composition. Painted on canvas.

To the right of the Two Lads with Game.

SNYDERS.—A Stag-hunt. Dogs overtaking a stag running to the left. The hinder parts of a second stag bounding away are just visible. A dog falls wounded in front. A similar picture in the Dresden Gallery. Very dark and subdued in tone. Painted on canvas.

Above the Gallery crowning the central arch three full-length Portraits are visible.

In the centre.

E. LILLY.—Queen Anne. A majestic standing figure, holding her sceptre in the right hand, and the left raised to her breast. An ample mantle of purple velvet and ermine is thrown very artistically round the figure, and supported by a chain of pearls. The head is not enriched with ornament of any kind. The collar of the Order of the Garter hangs round her neck. The crown on a Bible, and the golden orb, are on a table to the right. The background is filled with rich architecture. On the base of a column to the left is inscribed "E. LILLY. Fecit. 1703."¹ This excellent picture is painted with great care and delicacy, in very silvery tones. The hand on the breast is very beautifully finished. Painted on canvas. Hitherto this picture has been assigned to Sir Peter Lely; but not only is the style of painting quite different from that which distinguishes his works, but the signature and date above quoted sufficiently disprove any share Sir Peter might have been supposed to have possessed in it. Lely died in 1680. I find the mention of Edward Lilly, as painter of a portrait of Queen Anne, which J. Simon engraved in mezzotint, in Noble's continuation of Granger, vol. ii. page 2.

An old copy of this picture was in the Manchester Exhibition of 1857, No. 230 D. of the Portrait Gallery, and there attributed to Closterman.

This Princess, daughter of James II., and the last of the Stuart dynasty, was born at Twickenham 1665. She ascended the throne in 1702, and died 1714.

¹ See Plate of Monograms and Inscriptions, No. 30.

To the right of the preceding.

KNELLER.—Prince George of Denmark, consort of Queen Anne. An imposing figure, full-length, in robes of the Garter, life-size; painted with great spirit and facility. Although very sketchy in many parts, it may be regarded as an excellent example of Kneller's method of painting. The Prince holds his hat in the right hand, and wears the Garter.

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George, Prince of Denmark, was born at Copenhagen 1653, and married to the Princess Anne 1683. He died 1708. Painted on canvas.

To the left of central Picture.

MARC GEERARDS.—Frances Howard, Countess of Essex and Somerset. Full length, life-size; standing on a Persian carpet by a crimson chair, resting her left hand on a cushion laid across the arms of it. A pair of gloves lie on the cushion. A fan, with yellow feathers, hangs from her girdle on the right side. The dress is of green satin, with white satin mantle. A chain of red beads with yellow bows hangs from her shoulders. The lace of her cuffs and of her ruff is, in accordance with the taste of the day, dyed a deep yellow colour. This fashion went out suddenly, in consequence of a Mrs. Turner, during her trial for participation in the murder of Sir Thomas Overbury, and at her execution also, wearing lace of that colour.¹

The infamous Countess of Somerset, deeply implicated in the poisoning of Sir Thomas Overbury, was eldest daughter of the Earl of Suffolk, and was married, at the age of 13, to the Earl of Essex, son to Robert Devereux, Queen Elizabeth's favourite. Having conceived a passion for Robert Carr, Viscount Rochester, she determined to marry him, and sought a divorce, which was obtained in opposition to the advice of Rochester's friend, Sir Thomas Overbury, who was, in consequence, committed to the Tower and taken off secretly by poison, September 1613. As the Earl of Essex was not averse to the separation, Carr was created Earl, and Frances Howard became Countess, of Somerset. In May 1616 they were imprisoned for being accessory to the murder of Sir Thomas Overbury. Four accomplices were executed, but the Earl and Countess received the King's pardon, and spent the rest of their guilty lives in great misery.

The Countess of Somerset died 1632, aged 39.

This picture is dated 1618, in black figures, on the dark brown background above the chair. Painted on canvas.

¹ Sir Symonds d'Ewes, in his Autobiography, tells the story thus:—"Mrs. Turner had first brought up that vain and foolish use of yellow starch, coming herself to her trial in a yellow band and cuffs; and therefore, when she was afterwards executed at Tyburn, the hangman had his band and cuffs of the same colour, which made many after that day of either sex to forbear the use of that coloured starch, till at last it grew generally to be detested and disused."—i. 79; Lond. 8vo., 1845, ed. Halliwell. See also Amos's 'Great Oyer of Poisoning,' p: 46.

Over the door leading into the central Saloon.

A white marble bust of John, Duke of Marlborough, by Rysbrack, between the following inscriptions in gold letters on black marble :—

ECCE VIRUM STABILES CUI GENS AUGUSTA PENATES
CUI FRACTAS TANDEM GALLIA DEBET OPES.
HIC VETEREM ANGLIÆ VIRTUTI INSTAURAT HONOREM
SEU RES CONSILIO SEU SIT AGENDA MANU
NON ANIMO AUGUSTUS MELIOR NON JULIUS ARMIS
SEU MULCET GENTES ILLE VEL ILLE DOMAT.

“ Behold the man to distant nations known,
Who shook the Gallic, fix'd the Austrian throne,
New lustre to Britannia's glory gave ;
In councils prudent, as in action brave.
Not Julius more in arms distinguish'd shin'd,
Nor cou'd Augustus better calm mankind.”

Four beautiful statues, in Florentine bronze, decorate the Hall. They were cast from celebrated antique statues preserved in the Tribune of the Ducal Gallery at Florence, by Maximilian Soldani Benzi, in the year 1711.

They are all inscribed on the back of their bases

MAXIMILIANVS • SOLDANI • BENZI • FLORENTIÆ • 1711.

In the niche to the left of the door leading into the Grand Saloon.

1. The clapping Faun or Satyr. He is playing cymbals and lifting his foot, to which a musical instrument, called *scabellum*, is attached.

In the niche to the right of the door.

2. The Venus de' Medici. The work of Cleomenes, an Athenian sculptor.

Flaxman observes of this statue, “ The Venus de' Medici was so much a favourite of the Greeks and Romans, that a hundred ancient repetitions of this statue have been noticed by travellers.” It is, however, only an indirect copy of a still earlier work, the celebrated Venus of Cnidos, sculptured by Praxiteles, which perished in a conflagration at Constantinople, A.D. 475.

On an isolated pedestal in front of the Venus.

3. The Scythian Slave sharpening his knife to flay Marsyas when vanquished by Apollo, and called by the Italians the *Arrotino* or Grinder.

On a pedestal in front of the Faun.

4. Two Wrestlers or *Pancratiastæ* contending in the Gymnasium. Some antiquaries consider them to have belonged to the series
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of statues of Niobe and her Children, which are also preserved at Florence.

The originals of the above statues were transferred from Rome to Florence in 1680. The earliest accounts mention them as existing in the Villa Medici, on the Pincian Hill at Rome.

On a table on the right side of the Hall.

ALEXANDER THE GREAT, a large marble bust, said to have been found at Herculaneum. The hair, in accordance with all the authentic representations of this hero, rises in distinct locks from the forehead. The head of Medusa is sculptured on the front of his breastplate, and the mantle is gathered and fastened by a fibula on his left shoulder. The head, with the exception of a small piece on the tip of the nose, is quite perfect. But a band of marble has been injudiciously inserted in the neck, which gives a false proportion to that part of the bust. The execution of the countenance is exceedingly delicate, and the rich flow of the abundant locks, shading the upper part of the face, recalls the effect produced in many of the busts of Antinous. The folds of his mantle, gathered on his left shoulder, are both conceived and executed with remarkable grandeur. The piece of marble inserted in the neck is veined and of a bluer character than the rest, which is of a very delicate white tint. The surface of the flesh portions retains a slight polish. There is a fillet round the head, which restrains the hair and increases the fulness of the curls escaping beyond it.

On a table on the opposite side.

A vase of white marble, adorned round the outside with bas-relief figures, in imitation of an antique style of art known by the term *pseudo-archaic*. The figures form a procession round the vase, advancing towards a small statue on a lofty pedestal, led by Apollo, with a lyre and clad in long robes, as *Musagetes* or leader of the Muses, followed by *Artemis* or *Diana*, and *Léto* or *Latona*, *Hephaistos* or *Vulcan* with a long torch, two *Bacchantes*, *Zeus* or *Jupiter* with thunderbolt and sceptre surmounted by an eagle, and *Héra* or *Juno* veiled and holding a long sceptre. These eight figures seem to represent some festive celebration of a victory.

The handles of the vase are formed of double satyr's heads with beards and long ears. The lower part and stand are ornamented with fluting. Height of the vase 2 feet 8 inches; extreme width of diameter 2 feet 3 inches.

DINING ROOM.



(Over the Fireplace.)

RUBENS.—Three Females (the Three Graces)¹ gathering fruit. One of them receives a branch of apricots from Cupid, who is up in the tree gathering them.

A picture of peculiarly mellow colouring. The fruit was painted by Snyders.

No. 838 of Smith's Catalogue Raisonné. Painted on canvas.²

¹ Sometimes called the Hesperides, who were daughters of Atlas and Hesperis. A picture of this subject by Rubens, "The Three Graces with Fruit," was in the collection of the Duke of Buckingham, No. 11, 3 feet by 2 feet 6 in. Vertue adds in a note (page 16 of his catalogue) that Sir James Thornhill bought the picture at Paris after the Duke's death.

² As a cornucopia is held by the right-hand figure, this may probably be the picture entitled Three Nymphs with a Cornucopia, No. 164 of the Catalogue of Rubens' effects taken after his decease in 1640.

* * The Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French masters, by John Smith, is a valuable collection of materials for the connoisseur, and is frequently referred to in these pages. It comprises, with the Supplement, 9 vols. 8vo., published between 1829 and 1842.

(To the right of the preceding.)

RUBENS.—Andromeda chained to a rock, with both hands above her head. Cupid flies over her with a torch, and Perseus, mounted on the winged steed Pegasus, descending upon the sea-monster, appears in the background.

A narrow upright picture. No. 832 of Smith's Catalogue.³ Painted on panel.

³ This picture was left in the artist's studio at his death in 1640, and was numbered 85 of the Catalogue of his effects.

(To the right, and over door leading into Passage.)

RUBENS.—Lot reclining under a curtain canopy, attended by his daughters. A present from the Emperor of Germany to the great Duke of Marlborough. Painted on canvas.

No. 839 of Smith's Catalogue.

(To the right of Fireplace, below the Andromeda.)

RUBENS.—His own Portrait, with that of his second wife, Helena Forment,⁴ and their infant child. Full-length figures. They are represented walking together in a garden before a summer-house and fountain. He supports her hand, which holds the leading-strings of the child. A parrot biting at a rose-tree, in the right-hand corner, is painted with remarkable freedom and brilliancy of effect. This picture was presented to the great Duke of Marlborough by the city of Brussels. Painted on panel.

No. 831 of Smith's Catalogue.

⁴ The name of this lady has generally been written Forman. The early Dutch writer Weyerman, vol. i. page 291, sm. 4to., 'The Hague,' 1729, adopts this also; remarking that Florent le Comte calls her *Helena Fourmont*, and M. Felibien, *Helena Fourmont*; whilst Immerzeel, in his 'Biography of Flemish Painters,' 3 vols. 8vo., Amsterdam, 1842, spells the name Forment. The learned Mr. R. N. Wornum, in his National Gallery Catalogue, also adopts Forment; but Mr. Sainsbury, in his recent work upon Rubens, London, 1859, page 156, writes Fourment.

WALL FACING THE GRAND SALOON.

(To the left, above.)

RUBENS.—Bacchanalian subject with numerous figures the size of life. In the centre, the bloated Silenus staggers forward supported by Pan and a negro; a noisy crowd following, whilst a tiger leaps up at a vine-branch. The redeeming part of this gross composition is a group of children with fruit in the foreground. This picture, in which the rout and rabble of such a crew as attended Milton's Comus is thoroughly portrayed, contains nevertheless a greater amount of artistic force and facility than any other which Rubens executed of similar subjects. Dr. Waagen praises it highly, and Smith, in his Catalogue Raisonné (where it stands No. 833), awards it a very prominent rank. He estimated its value, thirty years since, at 5000 guineas. An inferior repetition of this composition is at Milton House. Engraved in mezzotinto by Hodges. Painted on canvas.

(Over the Door leading into the Drawing Room.)

VAN DYCK.—Lady Morton and Mrs. Killigrew, celebrated beauties. The lady holding a chaplet of flowers is Mrs.

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Killigrew.⁶ A very fine repetition of the celebrated picture at Wilton House, near Salisbury, the seat of the Earl of Pembroke. Compare Smith's Catalogue of Van Dyck's Works, No. 841.

⁶ This picture appears to be the same as the one called "The Duchess of Portsmouth and Mrs. Ellen Gwyn by Van Dyck" in 'The English Connoisseur,' published in 1766, vol. i. page 18. Dr. Waagen speaks of it, page 128, as a Lely, and in the following terms: "Though flatter and more motley than Van Dyck, this picture nevertheless proves, by its delicate clear colour and elegant design, that Lely sometimes successfully endeavoured to rival that master." In 1823 this picture was attributed to Sir Peter Lely (see J. P. Neale's 'Views and Description of Blenheim,' page 9); but before that period (see the 'Beauties of England and Wales,' vol. xii. part 2, page 404, published in 1813) the picture had always been assigned to Van Dyck.

Anne Countess of Morton, niece to George Villiers, Duke of Buckingham, and daughter to Sir Edward Villiers, married Robert Douglas, Lord Dalkeith, who afterwards succeeded his father as Earl of Morton. She was a great favourite with Charles I. and his Queen, and appointed Governess to their daughter Henrietta, afterwards Duchess of Orleans. Lady Morton conveyed this Princess in disguise from Oatlands to France in 1646. Waller presented the following verses to her on New Year's Day, 1650, *at* 45, at the Louvre:—

"Madam! new years may well expect to find
Welcome from you, to whom they are so kind;
Still as they pass they court and smile on you,
And make your beauty, as themselves, seem new.
To the fair Villars we Dalkeith prefer,
And fairest Morton now as much to her:
So like the sun's advance your titles show,
Which as he rises does the warmer grow."⁷

Madame Killigrew, "Kate Killigrew," was daughter of Lord Stafford, and Maid of Honour to Queen Henrietta Maria upwards of eight years. She was introduced to Her Majesty by the Prince of Wales in 1646 (Bromley's Royal Letters, page 135). In the Nicholas Correspondence appended to Evelyn's Letters, the Queen of Bohemia, writing to Sir Ed. Nicholas, August 31st, 1654, mentions the death of "poore Killigreuë." She was succeeded in attendance upon the Queen by Anne Hyde, afterwards Duchess of York and mother of Queen Anne.—See Evelyn's Diary and Correspondence, Bohn's edition 1859, vol. iv. page 206.

⁷ Waller's Poems, page 42, and notes by Fenton, Bell's edition, page 182.

(To the left of the door, below the Bacchanalian picture.)

In the centre.

RUBENS.—Meleager⁸ presenting the wild boar to Atalanta.

This picture has been engraved, the reverse way, in line, and on a small scale, by Cornelius Bloemart. Painted on panel.

No. 841 of Smith's Catalogue Raisonné.

Exhibited at the British Institution in 1861.

⁸ Meleager, the son of Æneus, having slain the wild boar which Diana had sent to ravage the plains of Calydon in his father's territory, gave the head and skin to Atalanta, the daughter of the king of Arcadia.—Ovid's 'Metamorphoses,' book viii., lines 426 *et seq.*

(To the left of the preceding picture.)

VAN DYCK.—Half-length portrait of King Charles I., life-size, dressed in black satin, with the George suspended from the neck by a blue ribbon. The head is seen somewhat turned to the right. The right hand is introduced. Painted on canvas. King Charles was born 1600; succeeded to the throne 1625, and died 1649.

No. 256 of Smith's Catalogue.

(The companion picture.)

VAN DYCK.—Queen Henrietta Maria, half-length, life-size, dressed in white satin, adorned with coral red. The figure is turned to the left, her right hand taking up some roses which lie on a table. The curtain and table-cover are both of a deep yellow colour. The royal crown is placed beside her on a window-sill. A ring is attached to the bracelet at her wrist.

Very grey and low in tone, but a remarkably fine picture. A similar picture is at Windsor Castle, with a *green* curtain and table cover. It may therefore be supposed that in this instance the blue colour, which would have qualified the yellow, has faded. A repetition of the Windsor picture is at Middleton Park, Oxfordshire. In these instances the crown is laid on the table near the roses.

Painted on canvas. No. 257 of Smith's Catalogue.

Henrietta Maria, daughter of Henri IV. of France and Marie de Medicis, was born 1609, and married to King Charles of England in 1625. She quitted England in 1642, and with the exception of a few very short visits,⁹ spent the remainder of her days abroad, and became subject to extreme privation. She died at Colombe, near Paris, 1669, aged 60.

⁹ Woodstock was the favourite country palace of this Queen, where she regularly maintained a chapel for her particular religion. The youthful features in this portrait indicate that it was painted soon after her arrival in England: they merit the praises which Waller bestows in his poem addressed to the Queen, occasioned upon sight of Her Majesty's picture, beginning,—

“Well fare the hand which to our humble sight
Presents that beauty which the dazzling light
Of royal splendour hides from weaker eyes;
And all access, save by this art, denies.”

(Between the Drawing-room door and window.)
Above.

COSWAY.—George Spencer Churchill, fourth Duke of Marlborough, born 1766, and died 1840. A Bust-portrait, in crimson fancy costume, and represented as seen within an oval frame. He appears as Marquis of Blandford in the

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large Family picture in the adjacent Drawing Room. Engraved in mezzotinto by W. W. Barney.

He first assumed, by letters patent, the family-name of Spencer Churchill (see page 34).

(Next below it.)

KNELLER.—Sarah Jennings, Duchess of Marlborough, represented to the waist, wearing a yellow classic breastplate, as Minerva. The countenance is very pleasing, and without any head-dress, or redundancy of hair, which was so much the fashion at that period. The turn of the head, as may be observed in all her portraits, is especially beautiful. Painted on canvas, and of a square form (see *ante*, page 14).

(Below the preceding.)

GAINSBOROUGH.—John Russell, fourth Duke of Bedford, K.G. He succeeded his brother in the Dukedom, 1732, and died 1771. This picture is highly commended by Passavant in his 'Kunstreise durch England,' &c., page 178, ed. Frankfurt, 1833. Very thinly and boldly painted. Signed, at full length, with the painter's name in the left-hand corner.¹ Painted on canvas. Life-size, represented as seen in an oval frame.

The portrait of his daughter Caroline Duchess of Marlborough is in the large family-picture, page 34. For a miniature of Gertrude his Duchess, see *post*, page 112.

¹ See plate of Monograms and Signatures, No. 36.

ON THE OPPOSITE WALL.

(Between the window and the door leading into the Saloon.)

Above.

KNELLER.—John Churchill, first Duke of Marlborough, K.G., represented in steel armour, half-length. A square picture.

(Below the preceding.)

VAN LOO.—Charles Spencer, second Duke of Marlborough, K.G., in red coat, with hat under arm (see *ante*, page 15) and left hand thrust into his waistcoat. The ribbon of the George is of an intensely dark blue. This picture has been attributed to Hudson; but the strong colours, and an engraving by W. James from a similar picture belonging to Lord Trevor, decide the question.

(Below the preceding.)

REYNOLDS.—George Spencer, third Duke of Marlborough, died 1817. He is represented looking over his left shoulder to the spectator (see *ante*, page 15). This picture, according to an entry in Sir Joshua Reynolds's own pocket-book, was painted November, 1764.

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(Over the Door leading into the Grand Saloon.)

J. B. WEENIX.—A sea-port in Spain, with the figures of a merchant, his wife and children in the foreground. Bales of merchandise occupy a prominent place in one corner. On the left a municipal officer seems taking account of goods which are being weighed in large scales. Ancient walls and clusters of ruined columns, together with a large pedestal surmounted with a group of a lion attacking a horse, seem to designate a city which held considerable importance in ancient times, and of which the prosperity, to judge by the throngs of people who are represented as making their way to and from the distant shipping, has in no way diminished. This picture may be regarded as a most comprehensive and favourable example of the varied talents of a very rare master, whose name, however, is generally familiar to us through his son Jan Weenix, the well-known painter of Dead Game. The Louvre contains only one specimen of the father, *Jan Battista*. The picture attributed to him in the Orleans Gallery was not generally accepted as genuine. A fine picture by this master is in the gallery at Stafford House, dated 1651; and another, dated 1649, is engraved in the Leuchtenberg Gallery, No. 162.

Among the merchant's marks¹ on the bales in front of this picture may be recognized the monogram of Peter van Bredael, who was a celebrated painter of subjects of a similar class at this period. He may probably have assisted Weenix in the execution of it.

This picture is particularly noticed in Nagler's *Life of J. B. Weenix* in his valuable *Künstler-Lexicon*.² He conjectures it to be the same as the "Italian seaport with architectural ruins," which Descamps mentioned as a *chef-d'œuvre* in the house of M. vander Linden van Slingelandt at Dort. Descamps³ wrote his *Lives of the Painters* about 1750. Dr. Waagen⁴ also speaks of it as a "large and very carefully executed picture by this rare master." Painted on canvas.

¹ See plate of Monograms and Signatures, No. 26.

² Nagler, Dr. G. K., *Künstler-Lexicon*, 22 vols. 8vo. München, 1835-51.

³ Descamps, vol. ii. p. 314.

⁴ Waagen, vol. iii. p. 122.

(To the right of door, above.)

RUBENS.—Venus and Cupid endeavouring to restrain Adonis from the chase. This magnificently rich picture was presented by the Emperor of Germany to the first Duke of Marlborough. Considered altogether this picture is perhaps one of the finest examples of the power of the master, whether in form, composition, or colour, that can be seen anywhere. Described in Smith's Catalogue, No. 834, and by Dr. Waagen at page 131. Painted on canvas.

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(Below this picture, over the sideboard, are three Holy Families.)

The first to the left.

RUBENS.—Madonna and Child, a group of two figures only. The Child, with face in profile, stands upon a parapet in front of the Virgin. There is a repetition of this very excellent picture in the Munich Gallery. Engraved by Mechel whilst in the Dusseldorff collection in 1776.¹ It is No. 836 of Smith's Catalogue, and mentioned by Dr. Waagen, page 126. Painted on panel.

¹ 'La Galerie Electorale de Dusseldorff,' par Nicolas de Pigage, Basle, oblong fol. 1778. Pl. xxi. No. 278.

(In the centre.)

RUBENS.—Holy Family, a composition of four figures, including St. Elizabeth and St. Joseph.

The infant Saviour stands in the Virgin's lap, having one foot in her left hand. This composition with full-length figures is engraved in line by S. A. Bolswert. Another engraving, to the knees only and omitting the figure of Elizabeth, was engraved in line by Alex. Voet.

Painted on canvas.

A superb picture, painted on panel, of this Madonna with the Child alone, was in the possession of Mr. Hart Davis, and now belongs to Edmund Foster, Esq., of Clewer Park.

(To the right of centre.)

RUBENS.—A Holy Family, a composition of three figures. The infant Saviour seated on a white cushion in his mother's lap, while Joseph, with his face seen directly in profile, completes the group. The reflected lights on the face of the Virgin deserve notice for their extreme clearness.

Painted on panel, and described by Smith in his Catalogue, No. 835.

ON WALL FACING THE WINDOWS.

(To the left of the fireplace, above.)

VAN DYCK.—Time, or Saturn, represented as an old man with wings, clipping the wings of Cupid. The boy struggles in his arms. A skull, the capital of a column, and the scythe of Time are on the ground. Painted on canvas in very low tone. Described among the works of Van Dyck in Smith's Catalogue, No. 262; mentioned by Dr. Waagen, page 122. Engraved in mezzotint by M^cArdell and Valentine Green.

For note on a sketch from this by Sir Joshua Reynolds, see page 49.

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(Beside the preceding.)

RUBENS.⁴—A Bacchanalian subject of very different execution from that of the preceding pictures. The reeling Silenus, attended by a noisy rabble, advances towards an intoxicated female satyr lying in the foreground, with two young cubs of her own species.⁵

⁴ Attributed by some connoisseurs to Van Dyck.

⁵ Apparently a repetition of a picture now at Munich, No. 265 of the Glyptothek, and engraved in the Galerie Electorale de Dusseldorf, No. 242, Pl. 18.

(Below. To the left.)

RUBENS.—Anne of Austria.¹ A life-size portrait, to the knees, of Anne of Austria, daughter of Philip III., King of Spain, Queen of Louis XIII. and Regent of France during the minority of her son Louis XIV. She is represented seated in a magnificent apartment, probably the "Salle des Caryatides" of the Louvre; a rich green curtain embroidered with golden fleurs de lis is suspended behind her chair. The white ruff is very large and fan-shaped, and a black lace ornament and veil surround her light-brown hair. Her white delicate hands are somewhat ostentatiously shown upon her black dress, which accords remarkably with a passage in the subsequent description by Madame de Motteville.

Her right hand holds a small brown muff. The complexion is very pink and fresh, cheeks and lips pale vermillion, eyeballs pale grey, and hair flaxen shaded with grey.

This picture is probably the one which is numbered 167 in the Catalogue of Rubens's effects taken after his death in 1640, and described "A portrait of the Queen-consort of Louis XIII." It corresponds exactly with the engraving by S. Louÿs, inscribed "Anna Ludovici XIII Uxor Galliarum et Navarrae Regina. P. P. Rubens pinx'." Another engraving of her by Hondius, much older looking, also exists. It is inscribed *ÆTAT. XXVI.*, dated 1627. There was also a picture by Rubens of the Queen Regent of France sitting under a canopy, in the collection of the Duke of Buckingham. 1 ft. 9 in. by 2 ft. See the catalogue published by Vertue, page 15.

Anne of Austria, daughter of Philip III. of Spain, and niece of Isabella Clara Eugenia (see *ante*, page 16), was born at Valladolid, September 1602, and married, November 1615, to Louis XIII. At the commencement of her widowhood, May

¹ This portrait, hitherto called Catherine de Medicis, does not accord, either in portraiture or costume, with the known pictures of that infamous princess, and whom, as Dr. Waagen observes, Rubens would have been too young to paint during her lifetime.

1643, and during the minority of her son, Anne assumed the government of France under the influence of Cardinal Mazarin. During this period the Queen Regent contributed much to the enrichment and decoration of the Louvre. She died 1666.

The insolence of the Duke of Buckingham towards this lady during the arrangements for the marriage of the King's sister with Charles I. of England, led, as is well known, to an unfortunate war between the two nations.

The following interesting description of the personal appearance of Anne of Austria is preserved by Madame de Motteville :—

“ Elle me parut, lorsque je vins la saluer en 1639, aussi belle qu'aucune de celles qui composaient son cercle. Elle se coiffait selon la mode d'une coiffure ronde, frisée clair et mettait beaucoup de poudre. Ses cheveux étaient devenu d'une couleur un peu brune, et elle en avait une grande quantité. Elle n'avait pas le teint délicat, ayant même le défaut d'avoir le nez gros, et de mettre à la mode d'Espagne trop de rouge; mais elle était blanche, et jamais il n'y eu aussi belle peau que la sienne. Ses yeux étaient parfaitement beaux... la couleur mêlée de vert... Sa bouche était petite vermeille... Ses mains et ses bras avaient une beauté surprenante, et toute l'Europe en a ouï publier les louanges; leur blancheur, sans exagération, avait celle de la neige,” &c.²

² Vol. xxxvi. page 318, of Petitot. Collection des Mémoires relatifs à l'Histoire de France depuis Henri IV. jusqu'à 1763. Paris, 8vo. 1824.

(To the right of the preceding.)

RUBENS.—A full-length portrait of Helena Forment, the second wife of Rubens, descending the steps of a mansion, and attended by her page, most probably her son, cap in hand. A coach and horses wait at a distance in the courtyard, beyond which is a view of the street. Her costume is black satin slashed with white and adorned with lilac bows. The black head-dress, and the veil, surmounted with a peculiar tuft, were worn by ladies of high station during this period of the Spanish rule in the Netherlands, and may be seen in several pictures by Rubens. See the same costume in the Peter Neeffs picture, described page 63. This superb portrait has been engraved by Earlom. It is mentioned by Dr. Waagen, page 126, and described in Smith's Catalogue Raisonné, No. 829. Painted on panel.

Exhibited at the British Institution in 1861.

A head similar to this is engraved in the Dusseldorff Gallery, Pl. xviii. No. 247. It is now No. 275 in the Pinacothek at Munich.

THE LARGE DRAWING ROOM.



(Over the Fireplace.)

VAN DYCK.—Catherine Duchess of Buckingham and family.¹

The portrait of George Villiers, Duke of Buckingham, appears as an oval picture suspended in the background. The miniature which the Duchess holds so prominently is the portrait of an aged man, decorated with the blue ribbon of the Garter, and probably represents her father, Francis, 6th Earl of Rutland, of whom she was the only child and co-heir.² He died December 1632, the same year that Van Dyck came to reside in England; and we may therefore assume it to have been one of the artist's first productions when he came to settle in this country.³ The picture is mentioned by Dr. Waagen, p. 123, and described in Smith's Catalogue Raisonné of the works of Van Dyck, No. 261. Painted on canvas. The children are also represented in the pompous monument to the Duke in Westminster Abbey.

A similar picture is in the possession of Lady Jersey at Middleton Park. In that instance the miniature held by the Duchess is different. It seems to represent her late husband.

¹ The Duke himself was no longer alive when Van Dyck first set foot in this country; his assassination took place August, 1628.

² It accords in general character with the monumental effigy of this nobleman in Bottesford Church.

³ The style of this picture, which in many parts, and especially in the two children standing beside their mother, retains the excellences which characterised the artist's works during his residence at Genoa, would seem to indicate an early period of his final settlement in England. Judging also from the introduction of two portraits represented as paintings in the picture, and from the expression of the countenances, and prevalence of mourning in the costume, this composition appears to have possessed a somewhat solemn and commemorative significance.

(To the right of the preceding.)

Above.

VAN DYCK.—Mary Duchess of Richmond, daughter of George Villiers Duke of Buckingham, represented in a blue dress, receiving a pair of gloves from a salver held to her by Mrs. **BLENHEIM.**

Gibson,⁴ her dwarf attendant. Full-length portraits. Mentioned by Dr. Waagen, p. 123, and described in Smith's Catalogue, No. 253.⁵ Painted on canvas.

⁴ Mrs. Gibson, the dwarf, was an artist of considerable ability. A portrait in crayons by her of Queen Henrietta Maria is still preserved at Hampton Court. Her name was Anne Shepherd, and her husband, a dwarf also, was a celebrated painter. The little pair were each 3 feet 10 inches high. Waller has celebrated their nuptials in one of his prettiest poems. Gibson painted Cromwell several times, and taught Queen Anne and her sister Mary to draw. The following lines from Waller's poem are quaint and pleasing:—

“Thrice happy is that humble pair,
Beneath the level of all care!
Over whose heads those arrows fly
Of sad distrust and jealousy:
Secured in as high extreme
As if the world held none but them.”

⁵ Similar pictures are at Lord Denbigh's, Newnham Paddox, and at Wilton House, the Earl of Pembroke's. The Duchess appears, at an early age, in the picture previously described.

(To the right of the preceding.)

MYTENS.—Henry Rich, first Earl of Holland. A full length, standing in a landscape. He wears a rich striped dress, and the soles of his boots are very peculiarly constructed.

This favoured friend of the Duke of Buckingham was employed in 1623 on a special mission to the French Court, to ascertain the views of Marie de Medicis regarding a projected marriage between her daughter and Prince Charles of England. His installation as a Knight of the Garter took place in 1625.

Henry Rich, Earl of Holland, was executed in Palace Yard soon after his Royal Master in 1649. Painted on canvas.

(Below the Duchess of Richmond, and next to the Fireplace.)

VAN DYCK.—The Virgin and Child, figures life-size. Perhaps the most *beautiful* of the many repetitions of this charming composition. The Virgin's countenance is raised to heaven, whilst the Infant Saviour looks thoughtfully away to the right. Described in Smith's Catalogue, No. 263. Engraved by Pontius, Carmona, Finden, and Salvador. Painted on canvas.⁶

⁶ In some versions of this picture, as in the Munich and Marbury Hall pictures, the eyes of the Virgin are lowered to read the words 'Agnus Dei' inscribed on a scroll held by the infant Baptist, who is introduced below. Repetitions corresponding exactly with this are in the Bridgewater, Hampton Court, and Dulwich Galleries.

(To the right of the preceding.)

REMBRANDT.—Isaac Blessing Jacob. A composition of three figures, the size of life. The boy's face, which is turned full towards the spectator, conveys an expression of pain or contrition.¹ Mentioned in Smith's Catalogue Raisonné of Rembrandt's works, No. 11. Painted on canvas.²

¹ Gen. xxvii. 12.

² The quiver and the arrows are introduced according to the text, Gen. xxvii. 3.

A large picture of this subject, attributed also to Rembrandt, but differently composed, is in the Dulwich Gallery.

WALL FACING THE DINING ROOM.

REYNOLDS.—George Spencer, third Duke of Marlborough, K.G., and family. A grand composition of eight figures, painted by Sir Joshua in 1778.³

The scene is laid in a stately vestibule with massive columns, wreathed and twisted (like those supporting the Baldachino of the high-altar in St. Peter's at Rome), hung with curtains, and having a grand central arch. A circular window relieves the deep gloom on the left, whilst on the extreme right rises a noble statue of the Great Duke similar to the one on the column in the park. The right hand holds a figure of Victory, which bears a wreath and palm-branch. The Duke, in full robes of the Order of the Garter, is seated, holding in his left hand an antique cameo,⁴ and resting his right on the shoulder of his eldest son, who stands by his side holding a crimson case containing a portion of the famous Marlborough gems.

The Duchess, standing in the centre of the picture with the greater part of her figure thrown into deep shadow, and wearing a lofty head-dress, seems drawing the attention of her eldest daughter, Lady Caroline, who stands on the extreme right, to the cameo in the Duke's hand. Two other members of the family, a son and daughter, standing between Lady Caroline and the Duchess, also invite her to observe it. A pretty action, adopted by the painter

³ The entry of a *second* payment of 735*l.*, dated November 1779, for this picture is still preserved in one of Reynolds's note-books. According to a memorandum in the handwriting of C. Turner, the entire sum which Sir Joshua received for this work was 1000*l.*

⁴ It represents a profile head of the Emperor Augustus, and is engraved by Bartolozzi in the first volume, plate 7, of the Marlborough Gems, executed by the Duke's command from drawings by Cipriani. A portion of this fine collection of antique gems formerly belonged to the illustrious Thomas Howard, Earl of Arundel, in the reigns of James and Charles I. They were retained by a divorced Duchess of Norfolk, and bequeathed by her to her second husband, Sir John Germaine. His widow, Lady Elizabeth Germaine, gave them to her niece, Miss Beauclerk. See *ante*, page 15; Dallaway's Anecdotes, page 238.

from the antique gems, passes between the two youngest children. Lady Charlotte holds a mask up to her sister, at the same time looking from behind it towards the spectator with an archness of expression which Reynolds alone had the power to convey, whilst Lady Anne, partly shrinking from the grotesque visage, clings to the dress of her eldest sister. The timidity which is so delicately expressed in this charming figure, becomes positive fear in the greyhound and the Blenheim spaniel at their feet, whilst a third dog has even retreated behind the Marquis of Blandford, and still looks back towards the mask which has alarmed him.

The Duke's plumed cap and sword are laid on a seat in the extreme left of the picture. A portion of the palace and gardens may be seen beyond the figures through the central arch.

The following are the personages represented :—

GEORGE SPENCER, THIRD DUKE OF MARLBOROUGH, K.G., born 1738, succeeded his father in 1758, and died 1817. He appears as the Marquis of Blandford in Hudson's Family picture on the Grand Staircase (see *ante*, page 15). For Romney's portraits of the Duke and Duchess, see pp. 70 and 73.

CAROLINE DUCHESS OF MARLBOROUGH, daughter of John Duke of Bedford (see *ante*, page 26); married 1762. (See also page 45.)

GEORGE MARQUIS OF BLANDFORD, born 1766 (see *ante*, page 26), assumed, by royal licence, a few months after his father's decease, the family name Spencer-Churchill. The patent is dated Whitehall, May 26, 1817.

LORD HENRY SPENCER, born 1770.

LADY CAROLINE SPENCER, born 1763.

LADY ELIZABETH SPENCER, born 1764.

LADY CHARLOTTE SPENCER, born 1769.

LADY ANNE SPENCER, born 1773.

} For their Miniatures by S. Shelley,
see page 113.

*** Subsequent to the completion of this picture in 1779, a third son, Lord Francis-Almeric (who was eventually raised to the Peerage as Baron Churchill of Wychwood) and a daughter, afterwards Lady Amelia Boyce, were born (see *post*, pp. 177 and 178).

This picture has been admirably engraved in mezzotint by Charles Turner. It was published in 1815. The engraver has recorded a story connected with this picture, which is too curious to be passed over. Before sending the picture to the Royal Academy Exhibition in 1778, Sir Joshua employed a young artist named Powell to make a reduced copy of it. For this purpose the picture was removed to a place which Powell had hired, but as the artist was greatly in debt it was soon seized by a greedy creditor, and the young copyist, to escape imprisonment, leaped out of window. The temporary holder of the picture, not knowing what to do with so large a performance, seriously determined to cut out all the heads of the figures and to make separate pictures of the dogs also. At this juncture Sir Joshua was informed of what was pending, and sent his trusty servant, Ralph Kirkley, with a cheque to redeem the picture. After the Exhibition the picture was removed to Blenheim, where Sir Joshua made several important improvements in it, having obtained permission to carry on his operations in the Great Hall. The above anecdote was related by Ralph Kirkley himself to Charles Turner, who made a memorandum of it in writing in 1850, which, after passing through the hands of the author of this Catalogue, is now deposited in the most fitting place, the possession of his Grace the present Duke.

(Over the door leading into the smaller Drawing Room.)

VAN DYCK.—Portrait of Geneviève d'Urfé, Marquise de Hâvre and widow of the Duc de Croy.² She is seated in a red chair, with a red curtain in background. There is an engraving of this picture by P. de Jode, omitting her left hand. A similar picture to this in grisaille is described in Smith's Catalogue, No. 713, as belonging to the Duke of Buccleuch.

Painted on canvas.

² This lady was Maid of Honour to Marie de Medicis. The Duc de Croy, Marquis d'Havrech, Hereditary Marshal of the Holy Roman Empire, Privy Councillor to Philip III. of Spain, and Chevalier of the Toison d'Or, died November 1624. Her second husband, Guy de Harcourt, Marquis de Beuvron, was killed at the siege of Casale in 1628. She married, thirdly, Antoine Comte de Mailly, who distinguished himself at the siege of Rochelle. The lady died previous to 1656.

(Over the door leading into the Dining Room.)

VAN DYCK.—Marie de Medicis, widow of Henri IV. of France and mother of Henrietta Maria, queen to King Charles I. of England.

A similar portrait, engraved by Van Sompel and P. Pontius, is described by Smith in his Catalogue Raisonné, No. 597.

Marie de Medicis, daughter of the Grand Duke Francis of Florence, was born 1575 and married in 1600. This portrait represents her at a somewhat advanced period of life, and contrasts strikingly with the pictures of her by Rubens in the celebrated Luxembourg series at Paris.

Having quarrelled with her son Louis XIII., Marie de Medicis was exiled in 1630. She visited Holland and Great Britain in 1637, and Charles gave her an asylum in 1638. She fled to Holland at the time of the death of Strafford in 1641, and died at last at Cologne, in a state bordering upon destitution, A.D. 1642, aged 67.

This picture was probably once in the Royal collection, as it corresponds with one called "The Queen Mother," in the catalogue of the King's effects in 1649. It was sold for £26.

In the catalogue of the King's pictures it is thus described, page 111, No. 22:—"Done by Sir Ant. Vandike, bought by the King. Item. A Picture of the Queen's Mother of France, sitting in a chair in a black habit, holding in her right hand a handful of roses; half a figure so big as the life, in a carved gilded frame."

Mentioned by Smith in his Catalogue, No. 599. Painted on canvas.

A portrait of this Queen is in the Dulwich Gallery; another, attributed to Pourbus, at Hampton Court, No. 953 of the Catalogue.

(To right of the entrance-door from Dining Room.)

*Sold by
8th Duke
of Marlborough
to the Government
1885.*

VAN DYCK.—The magnificent portrait of King Charles I., bare-headed;¹ but otherwise in complete armour, on a dun-coloured horse, seen in profile, advancing to the left, and attended on foot by his equerry, Sir Thomas Morton, who holds his helmet. Only the upper part of Sir Thomas is visible to the waist. The landscape background is of superlative excellence. A tablet suspended from a tree is inscribed "CAROLVS · I · REX MAGNÆ · BRITANIÆ."² The letters appear as if incised on the flat grey surface. The framing to the tablet is represented richly carved and gilded. Purchased by John Duke of Marlborough at Munich.

It was originally in the Royal collection, and sold among the effects belonging to the Crown for £150. The equestrian portrait, in which the King, on a grey horse, advances through an archway, and which is now at Windsor, sold at the same time for £200. A third picture of the King on horseback, probably either the small study at Buckingham Palace, or the large copy at Hampton Court, sold for only £40.

Another small study for this picture is at the Grove, in the collection of Lord Clarendon.³

Painted on canvas.

It is remarkable that, notwithstanding the many copies taken from it, this picture has never been engraved with any degree of care. Hollar, however, seems to have had it in view when he engraved the Charing Cross statue of the King on horseback. Leather coverings to the legs instead of armour are observable both in this picture and Hollar's engraving (Parthey's Hollar, No. 1435, page 319). The picture was slightly etched by Briggs, and also by Sir James Stuart of Allanbank, from a study of the picture by Mrs. W. H. Carpenter.

A fine study by Van Dyck in water-colours for the trees in the background is preserved in the British Museum.

This picture was exhibited at the British Institution in 1815, and had been previous to that time in Marlborough House, St. James's.

Dr. Waagen mentions this picture (page 129) with great admiration. It is described in Mr. John Smith's Catalogue Raisonné, No. 255, page 77, of the Van Dyck volume. Both these authorities, very unaccountably, call attention to a skirmish of cavalry in the background.

¹ The King always wore a large pearl to his earring, which is here represented. It was taken from his ear after his death, and given to the Princess Royal. His granddaughter Queen Mary of Orange authenticated it by her own hand-writing, and King William presented it to the Earl of Portland. Walpole, page 286; and Granger, vol. ii., page 239. It is still in the possession of the Duke of Portland.

² See plate of Monograms and Signatures, No. 11.

³ See a valuable catalogue of these pictures by Lady Theresa Lewis in 'Lives of the Friends of Chancellor Clarendon,' &c., vol. iii., page 239. London, 1852.

WALL FACING THE WINDOWS.

(To the extreme left, above.)

MYTENS.—William, second Duke of Hamilton, K.G. Born 1616. Brother to the first Duke. Secretary of State for Scotland. Devotedly attached to the Royal cause. He was killed at BLENHEIM.

the battle of Worcester, 1651. A full-length portrait, life-size, standing in a landscape with armour around him. Painted on canvas.

A picture, very similar to this in point of costume and general composition, is in the possession of Lord Ashburnham, and represents John Ashburnham. The portrait is engraved in vol. i. of Drummond's 'Noble Families.'

This picture is probably from the Royal collection, and described in the King's catalogue, page 89, No. 30:—"Done by Dan. Mytins. Item. The picture of the deceased Lord Marquis of Hamilton at length, in a carved and gilded frame."

(To the right of the preceding.)

MYTENS.—George Villiers, Duke of Buckingham, K.G. (see *ante*, p. 30).

The figure is dressed entirely in white, standing on a Turkey carpet. The George is suspended from his neck. The hat and feathers are laid on a crimson covered table. His right hand rests on a stick, holding at the same time a letter superscribed "Pr. Mons: Monseigneur le Duc de Buckingh: grand Admiral d'Engleterre, &c." There is a mention in Carpenter's 'Van Dyck and his Contemporaries,'¹ p. 10, of Mytens having painted a portrait of the Duke.

Full-length, life-size. Painted on canvas.

George Villiers, first Duke of Buckingham, was born 1592. King James I. first saw him at Apethorpe in 1615. He rose at once from Cupbearer to Master of the Horse, and in the following year received the Garter. In 1617 he was appointed Lord High Admiral of England, Ireland, and Wales. He accompanied the Prince Charles incognito to the court of Spain in 1623, where he became the open enemy of Olivares, the reigning favourite at Madrid. Buckingham was appointed in 1625 to escort the Princess Henrietta Maria from Paris to London, and by his conduct gave great offence to the French court. His subsequent animosity to France rendered him universally unpopular, and he was stabbed at Portsmouth by Felton, August, 1628, when about to embark on a third expedition to Rochelle.

This picture was very probably in the collection of King Charles I., and corresponds with No. 29, page 89, of the catalogue by Vanderdort:—"Done by Dan. Mytins. Item. The picture of the Duke of Buckingham, at length, in a white satin suit, with a little round prospective (?) painted by him, in a carved gilded frame."

A similar picture to this is at Milton House, in possession of the family of Earl Fitzwilliam. It was exhibited at the British Institution in 1860, No. 2 of the Catalogue. Another, the bust only, at Middleton Park, in the collection of Lady Jersey.

¹ Pictorial Notices; consisting of a Memoir of Sir Anthony Van Dyck, &c., by W. H. Carpenter, 4to., London, 1844, is a work of great research, and indispensable to all students of art-history.

(Below the Portrait of the Duke of Hamilton.)

REMBRANDT.—The Woman taken in Adultery. A large composition of six figures, half-length, life-size. The Saviour stands with clasped hands confronting the woman, from whose head a burly man in a Phrygian cap is lifting a veil. Mentioned in Smith's Catalogue of Rembrandt's works, No. 113. Painted on canvas.

(Below the Portrait of the Duke of Buckingham.)

VAN DYCK.—Thomas Wentworth, Earl of Strafford, and Sir Philip Mainwaring, his Secretary.

Dr. Waagen mentions this picture as "one of the few truly dramatic portrait pictures by Van Dyck," page 130; and Granger quotes this as the original of the engraving which G. Vertue published in 1739.

The excellent condition of this picture distinguishes it from the numerous repetitions. It is more minutely finished than the original picture, which is now at Wentworth House, and belonged to the Marquis of Rockingham. A copy also, once the property of the same Marquis, is at Milton, near Peterborough, to which place it was removed from Harrowden and London in 1782 and 1822. Henry Heskett, a painter, was much employed for the family in copying Van Dyck portraits. There is a sketch for this composition at Dalkeith, and a copy by Buckshorn¹ at Wentworth Castle, and a repetition also at Lord Bradford's.

The Blenheim picture is described by Smith, No. 258, and supposed by him to have belonged to Sir Peter Lely. The Wentworth House picture, according to Dallaway, was exhibited at the British Institution in 1815, and is No. 589 in Smith's Catalogue.

Painted on canvas.

Van Dyck seems to have derived the first idea of this composition from Titian's well-known picture of Cosmo de' Medici and his secretary, Bartolommeo Concini, of which several copies exist in England. The one at Kimbolton is called Francis Grand Duke of Tuscany and Macchiavelli; other repetitions are at Ditchley and at Billingbear. The Cottonian one, now in the British Museum, and No. 84 of the Portraits in the Long Gallery, is called Cosmo and Concini. The points of resemblance between Titian and Van Dyck in these pictures are very remarkable.

¹ Walpole's Anecdotes of Painting, pages 327 and 452.

SMALLER DRAWING ROOM.

(Over the Fireplace.)

RAPHAEL.—An altarpiece painted by the artist between his 22nd and 24th year for the Ansidei family at Perugia, and commonly known as “the Ansidei Raphael.”

The date MDVII (1507) is inscribed on the picture in gold letters on the border of the Virgin’s blue mantle, below her left elbow.

The Virgin is seated in the centre, with the infant Saviour on her right knee, under a lofty canopy adorned with beads of red coral. Her throne is placed on a high pedestal, with two smaller ones in front, so arranged as to give them the appearance of steps. Their upper-surface is bright yellow; the sides stone colour, with a broad pattern in gold lines, known as the “Greek Fret,” on a black band under the principal cornice. The same pattern is repeated in front of the canopy.

St. John the Baptist, as a grown man, stands on the left side, clad in the camel’s-hair shirt with full crimson drapery, holding a long crystal staff terminating in a cross in his left hand. On the opposite side stands St. Nicholas of Bari, a venerable and beardless figure, with green mantle, mitre, and pastoral staff, intently reading a large book. Three golden balls, the usual emblem of this saint, are on the ground at his feet. A small book lies on the left knee of the Virgin, whose eyes, as well as those of the infant Christ, are bent down upon it. Her left hand seems to point to a particular passage, whilst the right lovingly encircles the shoulder of the Child.

On a cornice along the carved heading of the Virgin’s throne is inscribed in gold capitals on black “*SALVE · MATER · CHRISTI.*”

The size of the figures is somewhat smaller than actual life.

The distant landscape, seen on each side of the dark
 BLENHEIM.

*Sold by
 the Duke of
 Marlborough
 1705*

upright canopy of the throne, is painted with remarkable clearness and simplicity.

The arches and stone walls of the intermediate architecture are very light, and of a silvery grey in tone. The colours of the figures are intensely rich; some, however, have darkened by the effect of time.

Painted on panel of very great thickness, composed of the Abele or white poplar, a wood very much employed by the earlier Italian masters. Deal and chesnut were also frequently used for panels; but oak seems never to have been adopted in Italy for such purposes.

Vasari states that Raphael painted this picture in 1505, the same year that he executed his first fresco in Perugia. He most probably, whilst at Perugia, undertook the work at the period mentioned by Vasari; but the improved drawing and workmanship of the picture, and the date inscribed on it, show that he did not complete his engagement until he had again been to Florence, and had studied (as Vasari particularly states¹) the works of Masaccio, Da Vinci, and Buonaroti. The style and execution are not inferior in largeness and freedom to those in the celebrated picture of the body of the Saviour being carried to the tomb, now known as "the Borghese Entombment," which Raphael engaged, on leaving Perugia in 1505, to paint for the Madam Atalanta Baglioni.² In pursuance of this engagement he made several designs and the cartoon at Florence. On his return to Perugia he immediately finished the

RAPHAEL

picture. It is inscribed in gold letters 'VRBINAS.'³ and the words of Vasari⁴ M'D'VII.

would seem to imply that he came from Florence for that sole and express purpose.

The picture was placed in the chapel of St. Nicholas of Bari, belonging to the Ausidei family, in San Fiorenzo, the church of the Serviti, at Perugia, and remained there until 1764, when Lord Robert Spencer (see *ante*, page 15), then in his 17th year, purchased it through Gavin Hamilton for a large sum of money, and an engagement to replace it with a highly-finished copy. This was executed by Nicolo Monti, and still remains there. Lord Robert presented this now inestimable acquisition to his brother, the Duke of Marlborough.⁵

The predella or step of this altarpiece was adorned with three small pictures, the centre one of which, representing "St. John preaching in the wilderness," now belongs to the Marquis of Lansdowne. It was engraved by A. Capellan, with a dedication by Dr. Morison to Lord Robert Spencer, who at that time possessed it.

For portrait of Lord Robert Spencer, see *ante*, p. 15, and also p. 136.

Described in Passavant's 'Kunstreise,' p. 173, and in Dr. Waagen's work, vol. iii. p. 127.

Engraved by L. Gruner for the atlas to Passavant's 'Raphael,' Taf. XI., and subsequently by the same artist on a larger scale in highly finished line. It is also engraved in

¹ Vasari, Le Monnier's edition, vol. viii. p. 11, Firenze, 1852.

² Ibid. vol. viii. p. 9.

³ See plate of Monograms and Signatures, Nos. 1 and 2, for the gold bordering to the blue mantle of the Virgin carefully traced from the original.

⁴ Ibid. p. 11, and p. 12, note 1.

⁵ Passavant's 'Raphael von Urbino,' vol. ii. p. 43, and vol. i. p. 88. La Croix's translation of Passavant's 'Raphael,' Paris, 1860, vol. ii. p. 31. See *ante*, p. 15.

small, among the Raphael Holy Families, by G. Scharf in Kugler's 'Handbook of Italian Painting,' edited by Sir Charles Eastlake, London, 2 vols. 8vo. 1855.

The importance of this picture to artists and practical students may excuse the introduction of the following exclusively technical notes, recording the writer's general impressions on his first view of the picture, Jan. 11, 1856:—

"The general tone and freedom of execution indicate a period *at least* as late as that of the Borghese Entombment. Painted on panel, and in admirable preservation. Mellow; but intense in colour, like Francia or Ridolfo Ghirlandajo. The pages of the book held by the Virgin are adorned with coloured illuminations.

The colour of the canopy and back of throne is intensely dark brown. The curved architecture beyond it pale grey and silvery in the tones of Paolo Veronese. The sky on each side a pale dull grey, growing lighter towards the horizon. The mantle of St. Nicholas a dark glazed olive-green, with a broad brown border and gold-line pattern on it.

The top of steps and pedestal of the throne, pale yellow glazed with brown-pink and burnt-siena.

The bare leg of St. John is brownish in tint, but very pale. The toes of his foot are remarkably well drawn. A long line of pale yellow is carried down the shaft of the brown crozier of St. Nicholas; but there is no gilding on it. He wears gloves of a grey brown colour. The pendent beads from the throne are red coral, with black jet at the bottom. The Virgin's eyelids are somewhat reddish. Her eyebrows very pale, and in thin fine lines with a wide space over the nose between them. The golden double rings, expressing the nimbus, around the heads of the Virgin and St. Nicholas, are filled with gold dots. The nimbus of St. John is without them. That of the Saviour, also in perspective, has the usual addition of the form of the cross within it.

The Virgin's face is charming; bearing considerable affinity to the Da Vinci type. The gauze band across her forehead is scarcely perceptible. Her hair is yellowish; the Child's a reddish brown. Her cheeks have full colour on them. The borders of the dresses are gilt, and the three balls at the feet of St. Nicholas also.

There is less of lining and hatching in the modelling of this picture than may be observed in many of Raphael's early works. The general direction of the lines of the brush is downwards to the left: thus, // // // // . On the face of St. Nicholas, however, very fine delicate cross-lines are observable about the cheeks, chin, and neck. On the Virgin's right cheek many of the lines are horizontal.

The throne at the Virgin's back is hollowed like a niche, and the shadow of her figure is seen on its deep brown-yellow surface. The colour of the ground on which the two Saints stand is a flat, monotonous, dingy salmon-tint. The crimsons are glazed. The landscape is dark rich brown, broadly and sketchily expressed. The distant hills blue-grey. There is no bright blue whatever in the whole picture. The eyes of Virgin and of Child also are black. The complexion of the Virgin closely resembles that of Raphael's Madonna del Gran Duca at Florence. There are light touches of gold on the hair both of Christ and the Virgin. The mantle of the Virgin is a deep blue-black, the inside of the hood being of the same colour. A narrow blue-and-gold band covers the left shoulder of the infant Saviour, and passes in one strip across his body. The fingers of the Virgin's hand are remarkably thick and blunted, a peculiarity observable in many of Raphael's earliest works. The gold border to the crimson dress of St. John is enriched with golden sprigs branching from it, and forming what is called the *Palmette* or Honeysuckle ornament. Dr. Waagen's technical notes on this picture, page 127 of vol. iii., are very valuable.

G. S."

(Above the Ansdei Raphael.)

GIORGIONE (School of).—A composition of four half-length figures smaller than life. The infant Saviour, seated on the
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Virgin's lap, gives a palm-branch to a female saint. A warrior in complete armour, holding banner and shield, stands before them on the left side of the picture. Painted on canvas.

(To the left of the preceding.)

SCHIDONE.—Virgin and Child. Life-size. The Virgin seen to the knees. The Child on her lap leans back laughing. Her right hand is raised as if in play. Very dark-brown tone, with deep shadows. Her dress is red.

(Below the preceding.)

LUCA GIORDANO.—The Adoration of the Shepherds. A small but elaborate composition. Painted on canvas.

(Below the preceding.)

LAMBERT LOMBARD.—Madonna and Child. The Virgin, clad in a brown dress, is represented lifting a white coverlid from the naked Child. This picture, which exhibits many Flemish characteristics, was formerly attributed to Correggio. Painted on panel. Described by Dr. Waagen, page 123.

(Below the preceding.)

SIR J. REYNOLDS (after **Carracci**).—A fine lifesize study of the head of an old man with grey beard and brown mantle. The face in profile is raised to the left. The leaves of a large book occupy the lower corner. Painted on panel.

(To the right of the Giorgione.)

Above.

ITALIAN SCHOOL (probably **CIGNANI**).—Virgin and Child. Figures life-size. A square picture. The Child has a little cross in his right hand, and with his left holds the corner of the Virgin's veil. He seems partly to kneel on the front line of the picture. The upper portion of the Virgin alone visible. Painted on canvas.

(Below the preceding.)

LUCA GIORDANO.—The Adoration of the Magi. A companion-picture to the Adoration of the Shepherds, and equally characteristic of the style of the master. The principal figures wear white dresses. An angel hovers above. Painted on canvas.

(Below the preceding picture.)

RAPHAEL or SEBASTIANO DEL PIOMBO.—La Fornarina, the mistress of Raphael, represented as St. Dorothy. This portrait, the size of life, seen to the elbows, represents a lady richly dressed turned to the left, looking at the spectator, with her right hand raised to her bosom holding the grey fur of a crimson mantle which partly covers the arm nearest to the spectator. A narrow white kerchief, folded in the Italian manner, encircles her rich hair. Her left hand rests on the handle of a basket containing figs, apples, and roses, the distinctive emblem of St. Dorothy in Italian paintings.¹ The upper part of her dress is lilac; the sleeve white. A mountainous landscape with buildings and blue sky is seen through a square window to the left. Painted in a deep rich tone strongly resembling the style of Sebastiano del Piombo. Described by Dr. Waagen, vol. iii. page 125. An elaborate description of this picture will be found in Passavant's 'Kunstreise,' page 174.

Painted on panel.

Engraved in coarse line by Tho^s. Chambers, in 1765, for John Boydell, and afterwards published in the first folio volume, plate 23, of the work entitled 'A Collection of Prints engraved after the most capital Paintings in England, by John Boydell, London, 1779.' This plate was dedicated to the Duke of Marlborough, and, in the French and English letterpress to the volume, it is stated that the picture was known under the names of 'La Vignola' (or the vineyard-girl) and 'La Vendengeuse.' It has also been engraved, bust and left hand only, by P. Peiroleri, with the inscription, "RITIRO ED ONESTA' SONO I MIEI PREGI."

Both Passavant and Dr. Waagen decline to accept this picture as the production of Raphael; but they receive it as a work of superlative excellence.

A similar picture to this seems to have been at Verona in the Curtoni Gallery, where it was seen by the Grand Duke Cosmo III. during his travels in 1664,² and

¹ Mrs. Jameson, 'Legendary Art,' page 337.

² Longheua, Raphael, p. 662, and "Il viaggio per l'alta Italia del ser principe di Toscana, poi granduca Cosimo III. descritto da Filippo Pizzichi."

of which Scanelli di Forlì, in his 'Microcosmo della Pittura,' Cesena, 1657, p. 169, gives the earliest description as "Santa Dorotea stimata dalla maggior parte di Raffaello." Others attribute its execution to Paolo da Verona.³ The Verona portrait, head only, is engraved by Rossi in Longhena's Raffaello, page 666.⁴ It then, in 1829, belonged to Signora Cavallini-Brenzoni, the heir of Cristoforo Lafranchini.

The Blenheim picture is mentioned in very high terms in Longhena, page 328, note.

³ Passavant's Raphael, vol. ii. p. 429. French translation of ditto by Paul Lacroix, Paris, 1860. Vol. ii. p. 360, No. 299.

⁴ Istoria della Vita e delle Opere di Raffaello Sanzio da Urbino del Signor Quatre-mère de Quincy, voltata in Italiano di Francesco Longhena. 1 vol. 8vo. Milano, 1829.

(Below the preceding.)

CARLO DOLCI.—The Adoration of the Magi.

A small and exquisitely finished picture with many figures in rich dresses. The Virgin on the left side supports the infant Christ standing on the wooden cradle which is placed on a heap of rough square stones. The eldest of the three kings, clad in a full mantle of deep crimson embroidered with gold, kneels and offers to the Saviour a handsome agate cup with gold cover. The Moorish king in turban kneels on the left side, and Joseph stands behind in lavender dress, with benign countenance. Two angels hover above, scattering roses. The glories are indicated with shell-gold, and the long rays encircling the head of the infant have a remarkably soft and delicate effect.

Dr. Waagen mentions this picture, vol. iii. page 122.

Painted on canvas.

The general effect of this picture, notwithstanding the freedom of its execution, bears a close resemblance to the works of the early Flemish masters, Van Eyck and Memling. The rich brocades contribute very mainly to this impression; but the picture is an excellent example of the degree to which very minute finish may be rendered compatible with general harmony and facility of execution.

There is a corresponding picture to this, in size and beauty, at Althorp. It is by the same master, and represents 'The Marriage of St. Catherine.'

(Over the door leading into the Grand Cabinet.)

IL PRETE GENOVESE.—St. Lawrence Giustiniani of Venice distributing in charity, during a famine, the precious effects, plate, and vestments belonging to his church. He is clothed in a deacon's vestment; his right hand grasps a silver candlestick, whilst the other hand seems just delivering the companion-piece of plate to an old woman whose hand is already engaged in supporting it. A monstrance and chalice

BLENHHEIM.

lie on the table before him. An old man with a staff, on the extreme right, expresses gratitude by his action.

An oblong composition, deep and brown in tone, with shadows resembling Caravaggio, half-length figures, the size of life. Painted on canvas.

San Lorenzo Giustiniani was born of a noble family at Venice in 1380. He fled from his home and assumed voluntary poverty. Pope Eugenius IV. created him Bishop of Castello, and Lorenzo subsequently became the Patriarch of Venice. He died 1455, and churches were built to his honour; but he was not canonized before 1690, when Alexander VIII., a Venetian also, had mounted the papal throne.¹

¹ Mrs. Jameson's 'Legends of the Monastic Orders,' page 217.

(Over opposite door, leading into the Large Drawing Room.)

IL CAMPIDOGLIO.—A large fruit-piece with the figure of a girl in a white veil, archly peeping out from a bower of fruit on the left-hand side. Melons, figs, pomegranates, and grapes lie in heaps and profusion around her.

Painted on canvas.

This picture is particularly mentioned in Bryan's 'Dictionary of Painters,' page 25, under the Christian name of the artist Angelo.¹

¹ Bryan's Dictionary of Painters and Engravers, edited by George Stanley. 8vo. London, 1853.

(To the right of the preceding.)

REYNOLDS.—Caroline Duchess of Marlborough lifting her infant child, afterwards Lady Clifden, with extended arms. A joyous and very original composition. Figures the size of life. The Duchess is seated towards the left, and looks towards the spectator. Her dress is crimson with blue drapery over it. The differences of costume are very striking on comparison with the portrait of the same lady in the family picture (see *ante*, page 34). Engraved in mezzotint by J. Watson, and published in 1768. S. W. Reynolds also engraved it on a small scale.

Painted on canvas.

(Beneath the preceding.)

REYNOLDS.—The Fortune-teller. Portraits of Lady Charlotte Spencer, afterwards Lady Charlotte Nares, and her brother Lord Henry Spencer. They are represented as a gipsy
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telling a young gentleman, in fancy costume, his fortune. Whole-length figures, life-size. A most charming picture, powerfully coloured. The composition remarkably spirited and original. Painted on canvas with great body of colour.

Engraved by S. W. Reynolds on a small scale in his series of Sir Joshua's works; by John Jones in 1789, in the dotted manner; and also by Sherwin.

Mentioned by Dr. Waagen, page 130.

An entry of a second payment for this picture of 136*l.* 10*s.* is still extant in Sir Joshua's account-book, dated February, 1780.

(Below the preceding.)

BORGOGNONE.—A small battle-piece. A skirmish of cavalry soldiers in steel armour; a dying horse and prostrate knight are observable in the foreground. Horsemen are also seen fighting in the distance on a lower level.

Painted on canvas.

(Facing the fireplace, above.)

JOHN SMITH.—John Duke of Marlborough, a copy of the picture on the staircase at Althorp, the residence of Earl Spencer.

It has been engraved by Worthington in Dibdin's work called the '*Ædes Althorpiana*,' page 26. Nothing is known with certainty of the painter of the original at Althorp. The picture is said to have been a favourite with the Duchess, and to have been styled her "brown hero" from the colour of the complexion. All other pictures represent him as fair.

(Below the preceding.)

KNELLER.—Sarah Duchess of Marlborough. The celebrated picture engraved in '*Lodge's Portraits*.' The Duchess is represented seated, attired in black, with a black veil. A fountain and terrace with some portion of Blenheim Palace and gardens appear in the background. The Marlborough arms are introduced in the sky in the upper lefthand corner of the picture. A crimson curtain descends behind her on the

BLENHIM.

right side. Figure life-size, to the knees. Painted on canvas. Mentioned by Dr. Waagen, vol. iii. page 122.

Engraved by S. Freeman for Lodge's Portraits of Illustrious Persons, vol. x. plate 195, 4to., London, 1835.

The armorial bearings in this picture correspond with those painted in the Saloon, and introduced in the borders of some of the Tapestries in the State-Rooms. See woodcut, p. 67.

A duplicate of this picture is at Middleton Park, but without the coat of arms in the background.

(Below the preceding.)

CUYP.—Travellers halting at an inn on the banks of a river. One man has already mounted, and is seen riding away under the projecting sign of the White Swan.¹ A second is about to mount his horse, whilst the third, seated on a log of wood, is in the act of pulling on his boots. A girl holding a pewter jug stands waiting to offer him a glass of ale. His white horse, forming the centre and principal light of the picture, is held by a sturdy little boy in a broad-brimmed hat. The painter's name, signed in black letters, below the upturned trough, in front, is partially hidden by the frame.² Painted on canvas.

¹ See plate of Monograms and Signatures, No. 14.

² Ibid.

(To the right of John Duke of Marlborough.)

Above.

REYNOLDS.—George Spencer, third Duke of Marlborough, K.G. (See *ante*, page 34.)

(Below the preceding.)

REYNOLDS.—The Marquis of Tavistock in crimson coat, seated and resting his left elbow on a table, on which lie papers and a bronze statuette of Hercules. Against the table is leaning a circular picture or bas-relief of warriors on horseback. In front of this again, papers, drawings, and an open book are spread upon a stool. A dark yellow-brown curtain hangs behind. Grey sky appears to the left. The figure is seen somewhat below the knees. A finely composed, admirably painted, and well preserved picture; although deep grey in general tone.

Engraved in the series of Sir Joshua's works by S. W. Reynolds. Mentioned by Dr. Waagen, page 130.

Life-size. Painted on canvas.

Francis Marquis of Tavistock was brother to Caroline Duchess of Marlborough, and father of Francis fifth Duke of Bedford (see also page 113).

(Below the preceding.)

Uncertain.—A small landscape with trees and water, boats and figures.

The solidity and heavy execution of the trees contradict the name of Claude, which was formerly assigned to this picture. A female figure, seemingly a captive, appears seated on the righthand side. A boat with small awning to it close to the shore occupies the centre of the picture. The dark, heavy trees contrast violently with the pale blue sky.

Painted on canvas.

I am induced by the heavy execution and fanciful costumes bestowed on the figures, together with the peculiar character of the rocks and shipping on the righthand side, to believe this a work of Wootton, who employed much of his time in imitating, and perhaps *combining*, the styles of Claude and Salvator Rosa. The text to Earlom's engravings from the *Liber Veritatis* of Claude, No. 84, and Smith's *Catalogue Raisonné* of Claude's Pictures, page 236, give reference to a Landscape by Claude Lorraine as belonging to the Duke of Marlborough. But on turning to the engraving I find it entirely different both from this picture and the small circular painting in the Duchess's Sitting-room, page 100.

WALL FACING THE WINDOWS.

(Over the door leading into the Ante-Room.)

Above.

RAPHAEL (School of).—The Virgin and Child and St. John.

The Virgin is represented kneeling, and in the act of raising a veil from the sleeping Jesus, whilst the infant St. John, pointing to the Child, turns laughingly round to the spectator. A square picture.

This composition has been frequently repeated, and may be met with in various galleries, at Lord Westminster's, &c. One of the best-known pictures of this subject belonged to Signor Brocca at Milan, and was engraved by Bridi in Longhena's translation of De Quincy's *Life of Raphael*. A circular picture of the same composition was in the Orleans Gallery.

The original cartoon,¹ by Raphael's own hand, is still preserved in the Accademia delle Belle Arti at Florence, and it is doubtful whether the master himself ever executed any picture from it.

Painted on canvas. Figures nearly life-size. Elaborately engraved by Bettelini.

¹ The cartoon is engraved by F. Ravano for the 'Galleria dell' Accademia delle Belle Arti di Firenze.' Firenze, folio, 1845, tavola 59.

(Below the preceding.)

CANALETTO (School of).—A long view of Venice, showing the Piazzetta, and including the base of the Campanile. The porch of San Marco occupies the extreme right.

Painted on canvas.

(In the centre, over the large Cabinet.)

CARLO MARATTI.—The Triumph of Christ over Sin, represented by a figure of the Virgin standing on a globe, with her foot on a coiled serpent¹ which the infant Saviour, held in her arms, pierces with the long staff of a cross. They are surrounded by angels and angels' heads in clouds and glory. A smaller globe than the one supporting the Virgin appears to the left. This grand composition is one of the most refined productions of the master. Full-length figures, life-size.

Painted on canvas.

¹ See Mrs. Jameson's 'Legends of the Madonna,' page xlix of Introduction, for explanation of the globe and serpent introduced in pictures of this subject.

(To the left of the Carlo Maratti.)

Above.

AGOSTINO CARRACCI.—Madonna and Child with St. Joseph. A composition of three figures, life-size. Half-length. There is an expression of weakness in the figure of the infant Saviour as he leans back on the shoulder of the Virgin. The head of Joseph is turned in profile to the right, and with closed eyes as if blind.

Painted on canvas. Agostino Carracci himself made an etching from this composition. See Bartsch,

vol. xxi. page 155, No. 4. It is inscribed

AGOS
TINO
CARRAC
CI.
INVE.

This picture was sketched by Sir Joshua Reynolds, together with Van Dyck's "Lady Morton and Mrs. Killigrew;" the "Time and Cupid" in the Dining Room, and Rubens' "Suffer little Children" in the Grand Cabinet. They are combined on one page in one of Reynolds's sketchbooks purchased by the poet Rogers at the sale of Lady Thomond's property, and after his sale in 1856 transferred to America. See *ante*, pages 23, 28.

(Below the preceding.)

SOLIMENA.—Madonna and Child attended by angels. The infant lies at length on white drapery. A square picture, painted with clear and delicate colours. Figures life-size; the Virgin is seen to the elbows. Painted on canvas.

(Below the preceding.)

CARLO DOLCI.—Two small and pleasing pictures of heads of the youthful Saviour and St. John; the former holding flowers, the latter a cross with the "Ecce Agnus Dei" scroll twisted round it.

The head of the Saviour is similar to a well-known picture by the same painter in the Munich Gallery.

(Below the preceding.)

CANALETTO (School of).—View in Venice, looking away from S. M. della Salute, along the quay in front of the two columns and the Palazzo Ducale. The column with S. Theodore and the angle of the Libreria occupy the extreme left in foreground. Numerous ships and prows of gondolas on the opposite side.

Painted on canvas.

(Beneath the preceding, in the centre.)

NOGARI.—Two small pictures, in handsome frames, of the heads of an old man and an old woman: the former, dressed in grey, holding a bowl; the latter with white veil on her head, resting with both hands on a crutch.

Painted on copper.

(To the left of the preceding pictures.)

ANNIBALE CARRACCI.—St. Dominic kneeling at an altar, over which the Virgin and Child, attended by angels, appear to him in clouds. A small highly finished picture in good condition. Painted on copper. Mentioned by Dr. Waagen, page 127.

(To the right of the two pictures by Nogari.)

LUDOVICO CARRACCI.—The Virgin seated under a tree with the infant Saviour in her lap, who turns to embrace a female saint kneeling on the lefthand side. The cradle is in the opposite corner. A small picture, an imitation of Correggio, painted on panel.

(To the right of the Carlo Maratti.)

Above.

TITIAN.—Philip the Second of Spain, a full-length picture, life-size; a repetition of the celebrated portrait in the Studj at Naples.

Painted on canvas.

The picture at Naples, which belonged to the Farnese family, is engraved by Joseph Marsigli in the 'Museo Borbonico,' vol. iv. tav. 16. Napoli, 4to. 1827. Philip II., the son of the Emperor Charles V., by Isabella of Portugal, was born in 1527. He married Queen Mary of England in 1554, and died in 1598. Notwithstanding his cruel religious persecutions, the world is indebted to Philip for the rare and beautiful Polyglot Bible, which was printed at Antwerp in eight folio volumes, 1569-72.

(Below the preceding.)

CANALETTO (School of).—View in Venice, looking along the Quay in front of the Ducal Palace. The church of Santa Maria della Salute appears in the centre, beyond the two great columns of St. Mark and St. Theodore; on a column on the righthand side a placard is represented bearing a proclamation within a wreath headed with the letter W, and signed L. C.¹

¹ See plate of Monograms and Signatures, No. 40.

CANALETTO (School of).—The Piazza di San Marco at Venice. Looking towards the Piazzetta and the two columns before mentioned, the cathedral of San Marco is on the left hand. Painted on canvas.

This is the largest of the Canaletto subjects.

(To the right of Philip the Second.)

TITIAN.—St. Sebastian, whole-length figure, life-size, mentioned by Dr. Waagen, page 122.

He stands against a tree with his right arm bent over his head, the other arm turned behind him. His body is transfixed with three arrows.

(Below the preceding.)

TITIAN.—St. Nicholas of Bari and St. Catherine. Two figures from the celebrated "Gloria" of Titian, now preserved in the Picture Gallery of the Vatican. The original painting was executed for the church of San Niccolò dei Frari at Venice, and was removed to Rome during the pontificate of Clement XIV.¹

St. Catherine holds the palm-branch of martyrdom, and rests her foot on a portion of the spiked wheel which is her usual emblem. This emblem is not clearly indicated in Cunego's line-engraving, but it is very distinct in the old contemporary woodcut of Andrea Andreani.

A brilliant picture, figures somewhat smaller than life; painted on canvas; of square proportions.

Dr. Waagen mentions this picture, vol. iii. page 125, under the erroneous denomination of "Pope Gregory and a female Saint."

¹ See Bunsen's *Beschreibung der Stadt Rom.*, vol. ii. part 2, page 430; and also the recent Florentine edition of Vasari by Le Monnier, vol. xiii. page 26. It is engraved by Cunego, and also by F. Pagliuolo in Pistolesi's *Vaticano*, vol. vi. tav. 74.

(Beneath the preceding, to the left.)

SARACENO.—The death of the Virgin. A small and elaborately finished picture in brilliant colouring. Painted on copper. This is very probably the picture by Carlo Venetiano (Saraceno), sold at Sir Peter Lely's sale, No. 27, and called "The Blessed Virgin and the Twelve Apostles in a Church." Size, 1 ft. 6 in. by 11 in. See Vertue's edition of the Catalogue, page 42.

A duplicate of this picture is in the Pinacothek at Munich, No. 592 of the most recent catalogue. Engraved in lithography by Strixner and by Merkel in line for Payne's Galleries of Munich, 4to., vol. ii. page 28. Engraved by Leclerc in 1619. The large engraving belongs to the series of the *Calcographia* at Rome.

The masterpiece of Saraceno, according to Nagler, was formerly in the Orleans Gallery: it represents the same subject, and now decorates the chapel of Castle Howard, the seat of the Earl of Carlisle.¹ It corresponds in almost every point, excepting scale, with the pictures at Munich and Blenheim.

¹ Waagen, vol. iii. page 324. The figures are as large as life, and the subject is the Death of the Virgin.

BLENHEIM.

(To the right of the Saraceno.)

Uncertain.—The Annunciation. A small picture. The Virgin is seated at a table with a book on it: a dove and a cat lie on the ground at her feet. The action of the figures is greatly exaggerated. The angel, clad in heavy drapery, soars, in accordance with the taste of Michel Angelo, *without* wings. The style of this picture is between Battista Franco and Goltzius. Painted on panel.

The attitude of the Virgin corresponds exactly with a study for this subject by Michel Angelo among the Lawrence Drawings. No. 60 of Woodburn's Catalogue in 1836.

* * Against the wall facing the windows stands a magnificent Cabinet of Ebony and Gold. It is supported in front by six black statues, placed two and two, standing on six crouching sphinxes. The front of the cabinet is decorated with three female figures in golden niches. Between them are two large panels containing bas-reliefs, which represent "Joseph interpreting the dreams of Pharaoh" and the "Triumph of Joseph." Beneath each panel is a medallion of a Roman Emperor; they are at once recognized as Nero and Domitian. On the left side of the cabinet, towards the larger Drawing Room, is a bas-relief of "Joseph and Potiphar's wife" adopted from the composition by Raphael,¹ and on the opposite side is "Joseph interpreting the dreams of the Butler and Baker in prison." Beneath these are small long bas-reliefs of sacrificing, feasting, corn-reaping, and the Graces dancing.

The female statues in the gilded niches hold an anchor, pen, and book, and the sacramental chalice upon a book.

The carving is excellent, and of French or German workmanship early in the sixteenth century.

¹ One of the compartments of the Loggie in the Vatican, and well known by Marc Antonio's engraving.

In the same apartment is a small square table plated with porcelain beautifully enamelled with flowers on a white ground. It belonged to Marie Antoinette.

THE GRAND CABINET.



THIS apartment has retained its name from the time of the First Duke, who mentions it by that designation in one of his letters from abroad.

(Over the fireplace, above.)

JORDAENS.—The Deposition, or the dead body of our Saviour mourned by the Virgin and others after the Crucifixion.

A composition of eight figures, life-size, impressed with a peculiar solemnity of tone and expression. The dead body of the Saviour lies supported by the Magdalen in front of the Virgin seated alone in the centre of the picture. A second holy woman is at the feet of Christ, whilst a third, much more aged and dressed like a nun, approaches on the extreme right with a golden salver. Three Apostles stand in attitudes of grief in the background, the eldest of whom rests his arm on a step of the ladder, which is the only indication of the locality. No portion of the cross, not even the stem, to which the ladder would be attached, is visible. A silver jar and basin, and the paper bearing the inscription which Pilate wrote, lie at the feet of the Magdalen. St. John, a heavy figure such as is seen in early German art, and clad in cumbrous crimson drapery, stands to the left of the Virgin wringing his hands. This picture is mentioned as a chef-d'œuvre of Jordaens in Smith's Catalogue Raisonné of the Works of Rubens, page 359. It was formerly placed in the chapel of this Palace.

Painted on canvas.

(Below the preceding.)

RUBENS.—"Suffer the little children to come unto me." St. Mark, chap. x. verses 13 and 14.

The Saviour, seated in a stone seat, is in the act of blessing the eldest of four children introduced by the parents. Three Apostles stand round the Saviour. A composition of ten figures, life size, half-length.

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The painter has evidently made use of this historical event in the life of our Lord to form an impressive portrait group. Smith, who describes this picture in his Catalogue, No. 845, attributes it to Diepenbeck; whilst Dr. Waagen, vol. iii. page 125, although struck by the unusual style of execution, seems satisfied with its authenticity. The child in the right hand corner, with coral beads, was sketched by Sir Joshua Reynolds in the note-book previously referred to (see *ante*, page 49). This picture is attributed in the 'English Connoisseur,' a work published as far back as 1766, to a *scholar* of Rubens.

Painted on canvas.

(To the right of the Jordaens.)

Above.

VENETIAN SCHOOL.—Portrait of a man, with a dark beard and very little hair on the head, in a black dress seen to the waist. Probably painted by Moroni. The expression of countenance is remarkably fine. Painted in delicate grey tones; the background a plain warm grey tint. Life size.

Painted on canvas, of a square shape.

(Below the preceding.)

HOLBEIN.—Portrait of a young man, painted in the style of Leonardo da Vinci. He wears a black hat, holding the drapery from his left shoulder with his right hand; pale countenance looking at the spectator. The figure is turned to the left.

Mentioned by Passavant in his 'Kunstreise,' page 178. Horace Walpole also speaks of this picture, and calls it "a very lively head of a young man,"¹ page 94; and page 79 of the 4to. edition, 1798.

Painted on panel.

¹ The expression of the young man is far from *lively* in the modern sense of the word. Walpole probably meant life-like.

(Below the preceding.)

RUBENS.—Head of a female, life-size, turned to the left, in a circular frame.

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(Below the preceding.)

WOUWERMAN.—Landscape, with waggon and horses, a woman holding a child in her arms, and a man in the corner. A small square picture of brownish tone.

(Below the preceding.)

M. RICCI.—Moonlight scene, with a large rocky arch to the right, under which the Holy Family are passing on their flight into Egypt. An angel hovers above them swinging a censer. A small, pale, pleasing picture in mellow tone.
On canvas.

(Below the preceding.)

RUYSDAEL.—Landscape. Open fields, with figures at the bend of a road. The spire of a village-church rises on the right. This little picture closely resembles the style of Pynacker.
On panel of oblong shape.

(Below the preceding.)

VAN DER NEER.—Landscape, highly finished and in glowing colours. A windmill is seen across the water to the extreme right. The artist's monogram is in the foreground in light yellow letters upon deep brown.¹ A small picture, exquisitely finished, and of great beauty. Both this and a second picture by the same master are mentioned by Dr. Waagen, vol. iii. page 127.
Painted on panel.

¹ See plate of Monograms and Signatures, No. 16.

(Over the door, to the right of the fireplace.)

RUBENS.—The Holy Family assembled in an apartment, with a large chimney on the right-hand side. A large upright picture, with figures the size of life. The Virgin, in a red dress, is seen seated, in profile, to the left, and forms the centre of the picture, holding the naked infant Saviour, who raises his hand endearingly to her face; the youthful St. John on the left hand, clad only in a goat's skin, stands at her knees, with his back to the spectator, and gazing earnestly
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at the Saviour, presents a lamb which jumps up beside him. Joseph also puts his hand to the lamb. Elizabeth, on the opposite side, with pleasure in her face, rests both her hands on the head of the cradle in the foreground, and observes their movements intently.

Described in Smith's Catalogue, No. 837, but not mentioned by Dr. Waagen. Engraved the reverse way by Vorsterman, and dated 1620.

A very fine drawing, of a circular form, by Rubens for this composition was recently acquired from the Lawrence and Woodburn Collections for the British Museum.

WALL NEXT TO THE SMALLER DRAWING ROOM.

(Over the Door.)

RUBENS.—The Return of the Holy Family from Egypt. The three figures advance to the left. The youthful Saviour is seen walking between the Virgin and Joseph, the latter of whom leads the ass, and is pointing the way. The Saviour has a short staff in one hand, and with the other holds that of the Virgin, who wears a broad brimmed hat with a white veil falling over the side of it. A palm tree is conspicuous among other trees in the centre of the background; water and low mountains appear to the left.

This picture possesses remarkable brilliancy, and at the same time great simplicity of execution. It is described in Smith's Catalogue, No. 830, and also by Dr. Waagen, vol. iii. page 124.

Various repetitions of this composition are to be met with. One of the finest, and at the same time converted into a different shape by having greater width than height, is at Holkham, the seat of the Earl of Leicester.¹ Engraved the reverse way by Vorsterman in 1620, and also by M'Ardell. Mrs. Jameson, in a note at page 75 of her translation of Dr. Waagen's 'Essay on Rubens,' especially mentions this picture.

Figures of the size of life. Painted on canvas.

¹ Waagen, vol. iii. p. 419.

(To the left of the preceding, between the door and windows.)

Above.

RUBENS.—The Departure of Lot and his Family from Sodom. Presented by the City of Antwerp to the great Duke of Marlborough.

A winged angel urges Lot forward, who turns back reluctantly to the right; his wife is seen, in profile, beyond him shedding tears; the daughters follow laden with bundles and baskets. Massive columns, as in Raphael's cartoon of the Beautiful Gate, form the background. A second angel behind Lot points back to the right; a small white dog bounds forward in advance of all the figures.

Figures the size of life. A brilliant picture. Described in Smith's Catalogue, No. 826, and by Dr. Waagen, vol. iii. page 124. Engraved by Vorsterman. Painted on canvas.

(Below the preceding.)

In the centre.

CARLO DOLCI.—The "Mater Dolorosa," called also "La Madonna colle Stelle." The Virgin Mary enveloped in a dark blue mantle, and with eight golden stars in the faint gold-tinged nimbus, or glory, round her head, looks upward with an expression of intense devotion and resignation. She seems to be kneeling at the foot of the cross. The figure, the size of life, is seen three-quarter length. The general tone is deep and solemn. The background is composed of dark, heavy clouds.

This, the chef-d'œuvre of a very popular painter, has elicited encomiums both from Dr. Waagen, vol. iii. p. 124, and from Passavant, p. 175, who should be remembered as his precursor in investigating the treasures of this country.

Painted on canvas. In an octagonal frame. Called "Mary Magdalen" in the 'English Connoisseur.' It has been finely engraved at Berlin in line for Messrs. Graves of Pall Mall, by Eduardo Mandel.

The print is dated 1848.

(To the left of the preceding.)

RUBENS.—His own portrait, dressed in black and wearing a black hat. Life size, turned to the right. A duplicate of the pictures in Florence,¹ and in the Royal collection at Windsor. Mentioned in Smith's Catalogue, No. 844.

Painted on canvas.

¹ Zannoni, Galleria di Firenze; *Ritratti di Pittori*, vol. ii. p. 151.

(To the right of the Carlo Dolci.)

RUBENS.—Paracelsus. The name given to the portrait of a remarkably fat, beardless, and ruddy complexioned young man. He is represented facing the spectator, and looking over a stone parapet on which he rests his left hand; the right holds a small book. The heavy brown fur to his cap, which partially shows the red lining, gives him a singularly wild appearance. The distant landscape, with a fortress upon a winding river and a bridge across it, is very blue in tone. Paracelsus died 36 years before Rubens was born.

Described in Smith's Catalogue, No. 827, and by Dr. Waagen, vol. iii. page 124.

A portrait of Paracelsus, a small piece, occurs at page 20 of the "English Connoisseur," in 1766, but the name of the painter is not mentioned.

Painted on panel.

Paracelsus was a noted empiric. He was the son of a physician, and born near Zürich in 1493. In 1526 he was chosen Professor of Medicine and Philosophy at Basle. During his travels Paracelsus had acquired considerable practical knowledge; but his early education had been entirely neglected by his father. He assumed the compound appellation Philippus Aureolus Theophrastus Paracelsus Bombast ab Hohenheim Eremita. Bombastus is said to have been the family name. Notwithstanding his boasted possession of the Philosopher's Stone and the Elixir of Life, he died in poverty at an hospital at Salzburg, 1541, at the early age of forty-eight.

(Beneath the preceding.)

RUBENS.—The Distribution of the Rosary.¹ A finished sketch, on panel, for a large altar-piece.

¹ The use of the Rosary, first instituted by St. Dominic during his sojourn in Languedoc, was revived by Alanus de Rupe, an English Dominican monk, in 1460. It was not, however, till after the victory over the Turks at Lepanto in 1571 that the rosary became prominently introduced in art. Pope Gregory

The Virgin, seated on a lofty and architecturally adorned throne, gives a rosary to St. Dominic as he stands with St. James and St. Thomas Aquinas on her right hand; whilst the infant Saviour, standing on his mother's lap, lays his hand on the head of the Magdalen, who reverently kisses his foot; St. Theresa and St. Francis are behind her on the extreme right. Four winged angels stand on a lower eminence at the feet of the Virgin, and assist in distributing rosaries to the three kneeling potentates of the Imperial family. Cushions are placed on the ground both for their knees and for crowns beside them. The Archduke Ferdinand kneels alone, on one knee, below St. Dominic. The Archduke Albert and Isabella are together on the right side below St. Catherine; the former is receiving a rosary from the boy angel at the feet of the Virgin; Isabella appears wrapt in contemplation. The group of three saints on the right hand worshipping the Saviour have no direct reference to the rosary.

The front kneeling figures are remarkable not only for portraiture, but for the extreme richness and details of their costume. As St. Theresa, so prominently introduced, was not canonized by Gregory XV. till 1621,² and as the Archduke Albert died in the same year, we may reasonably assign that date to the picture. Indeed the death of the Archduke would satisfactorily account for the picture never having been executed on a large scale. Dr. Waagen, however, page 130, assigns it to the first years after Rubens' return from Italy in 1608. Smith describes this picture in his *Catalogue Raisonné*, No. 843, but with many inaccuracies.

Painted on oak panel, prepared with a white plaster ground.

XIII. instituted the Festival of the Rosary to commemorate the overthrow of the infidels, and from that period the "Madonna del Rosario" became a frequent subject with painters. Don Ferdinand, for whom this altarpiece was probably intended, and who is here represented in the act of receiving a rosary from the Apostle of Spain, was born in the same year as the battle of Lepanto, 1571. A very interesting picture of this subject, painted by M. A. da Caravaggio, is now in the Gallery at Vienna. See Haas, *Galerie de Vienne*, vol. ii. pl. 78.

² Mrs. Jameson, *Mon. Ord.*, p. 439.

(Beneath the Portrait of Rubens.)

PALAMEDES.—A family picture, consisting of six figures in an apartment: the gentleman and lady are seated at table; the former has his hand on the arm of a boy holding cherries; a lady, in a broad-brimmed hat, is leading a child

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away from the table, at the foot of which a young man is seated. Three of the figures wear large drooping frills and black dresses. A handsome Turkey carpet covers the table, and a metal flagon remains on it. A very carefully finished picture.

Painted on panel.

(Beneath the Carlo Dolci.)

F. FRANCK.—The Passage of the Israelites through the Red Sea and the Destruction of Pharaoh's Host. A small but brilliantly coloured picture, with crowds of figures, abundantly characteristic of "Old Franks," as this painter is commonly called. It is signed and dated 1621,¹ on the side of a chest in the lefthand corner. A group of Elders looking at the bones of Joseph in a stone sarcophagus is in accordance with the passages in Exodus, chap. xiii., v. 19, Genesis, chap. xlvii., v. 30, and Genesis, chap. l., v. 25. They were finally buried in Shechem: Joshua, chap. xxiv., v. 32.

Painted on panel.

¹ See plate of Monograms and Signatures, No. 9.

(To the right of the Return from Egypt.)

Above.

RUBENS. — "Filial Piety." Mrs. Jameson observes of this picture: "This difficult and delicate subject is treated with exceeding refinement and discretion; the expression is noble and affecting; and the colouring, as usual, most admirable." Described by Dr. Waagen, page 124, and in Smith's Catalogue, No. 842. Two figures of this group are engraved by Alex. Voet. Figures the size of life.

Painted on canvas.

Lord Byron, in his 'Childe Harold,' canto iv., devotes four stanzas to this subject. His friend Sir John Cam Hobhouse (now Lord Broughton) cites the ancient authorities for it in his volume of the 'Historical Illustrations,' page 295, beginning with the 148th canto.

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: look again!
Two forms are slowly shadowed on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair."

Festus mentions that a Temple of Piety was built at Rome on a spot where a woman once lived who had nourished her father in prison with her own milk, and was thus the occasion of his being pardoned. Valerius Maximus gives their names Perus and Cimon (Lib. v. Externa, No. 1). There was also a celebrated antique painting of this subject.

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(Below the preceding.)

TENIERS.—A small oblong picture of the interior of a cottage, with an old woman seated at a spinning-wheel, and an old man warming his hands at a fire. A green curtain down the right side. Painted on panel.

(Below the preceding.)

JAN STEEN.—Three men seated at a table; the lefthand figure holds a pipe, the one in the centre holds a jug, and, by the action of his right hand, seems to express disapprobation of what the first has been saying, whilst the third, who rests one leg on a bench, is smelling a round fruit, and holding his hat in the other hand. The picture thinly and sketchily painted, very much in the manner of Heemskirk.

Painted on oaken panel, and branded in the centre on the back with a peculiar device.

(To the right of the Baroccio.)

Above.

Uncertain (in imitation of Rembrandt).—A small square picture representing two men on the ground supporting a dying figure clothed in white drapery. A winged angel sweeps past on clouds to the left.

(Below the preceding.)

TENIERS.—A small oblong landscape, very pale in colour. Small figures in foreground; a gipsy telling a man in a red cap his fortune. A cross is fixed in the ground to the right, below which are the painter's initials, D. T.¹

¹ See plate of Monograms and Signatures, No. 15.

(Below the preceding.)

GONZALES COQUES.—Portraits of a Dutch family, a most admirably-painted picture. The Terrace with the Atlantis figures and distant landscape occur in other pictures both by Coques and by Rubens, viz., in the Duchess of Buckingham and children, the property of Sir Culling Eardley, Bart.

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Dr. Waagen mentions this picture with great commendation, vol. iii. page 126. Inscribed at the back of the panel, "Lord Portmore bought this picture, April, 1730."

Described by Smith in his Catalogue of the works of Gonzales, No. 21.

Painted on panel.

ON WALL BY THE SIDE OF FIREPLACE.

(To the left of the Jordaens.)

RUBENS.—The Adoration of the Magi.

A large composition with figures of lifesize. A repetition of the picture in the Louvre, which was painted for the church of the Annunciation at Brussels. Described by Dr. Waagen, page 125, and by Smith in his Catalogue Raisonné, No. 840.

Painted on canvas.

(Below the preceding.)

To the left.

RUBENS (School of).—The infant Saviour caressing a lamb which kneels before him, presented by the youthful St. John. A landscape background, with a distant brook to the extreme left.

A large line-engraving exists of a similar composition to this, but with the figure of Christ in a long tunic.

Painted on canvas.

This picture was purchased abroad by Susan Duchess of Marlborough, grandmother of the present Duke.

(Below the preceding.)

NEEFS.—Interior of a church, the figures probably by the elder Teniers. An excellent picture. Mentioned by Dr. Waagen, page 122.

Painted on panel, and signed **PEETER NEEFS.**¹

Two ladies in this picture wear a similar head-dress to the one observed in the portrait of Rubens's second wife (see *ante*, page 30).

¹ See plate of Monograms and Signatures, No. 12.

(Below the preceding.)

In the centre.

BAROCCIO.—Whole-length portrait of a boy, life-size, in the robes of the Order of Santiago of Spain, standing on a bare pavement in front of a chair, on which is hung a round white hat adorned with a white and red feather; the Red Cross of Santiago is on the breast of his white mantle; his under-dress crimson, with white leggings and shoes. The background dark crimson. A remarkable picture, painted in a very silvery tone and delicately modelled. Much commended by Dr. Passavant in his 'Kunstreise,' page 175, but erroneously styled a youthful Knight of St. John.

It was this form of cross which Philip IV. bestowed upon Velasquez by means of a red-paint brush applied to the artist's own portrait, according to the well-known anecdote. (See Stirling's *Spanish Painters*, vol. ii. pp. 651 and 657.) This same cross also appears on a portrait of Ribalta belonging to Sir Wm. Eden, Bart., which was No. 230 of the Manchester Exhibition in 1857. It is, again, conspicuous on a portrait attributed to Van Dyck, dated 1630, in the collection at Warwick Castle. No. 618 of Smith's 'Catalogue Raisonné.'

Painted on canvas.

(Below the preceding.)

WATTEAU.—"Les plaisirs du Bal." Ball-scene in a large arched vestibule, with figures forming animated groups; a rich garden landscape beyond; two persons, a lady and gentleman, the former with her back to the spectator, are dancing alone. A similar composition to this, with the exception of a rich beaufet of tiers of gold plate and caryatides, in lieu of the fountain of a female emptying a vase, has been engraved the same size by Scotin. At that time the picture belonged to M. Glucq, "Conseiller au Parlement." A repetition tallying with Scotin's engraving is in the Dulwich Gallery, No. 210, under the name of "Le Bal Champêtre." Another repetition of the highest quality, and corresponding also with Scotin's engraving, is at Wroxton Abbey.

Painted on canvas.

(To the left of the Baroccio.)

Above.

NIEULANDT.—The Baptism of our Saviour. A small picture crowded with figures.

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(Below the large Adoration of the Magi.)

In the centre.

BRAUWER.—Portrait of a man, bareheaded, with moustache and dark hair, in a black dress, with plain white collar, the head turned, and looking to the left. A very small picture. Painted on panel.

(Below the preceding.)

BREUGHEL.—Orpheus, in a blue-green landscape, surrounded by every variety of animals. A curious small picture painted on copper. Attributed by Dr. Waagen, page 123, to Roland Savery.

(Below the preceding.)

TENIERS.—An interior, with figures. A composition of seven figures: three are playing at cards, two watching the game, and two figures are at the chimney in the background. An exquisitely finished picture, though cold in tone, painted on copper and signed with the artist's name at full-length. The figure of the young man in blue, whose face is turned, in profile, to the left, is very excellent.

(Below the preceding.)

TENIERS.—A small caricature picture of three monkeys dressed as monks, two of them conversing, and the third seated at a distance under a shed by the side of a river. Cold in tone. Painted on panel.

(Below the Adoration of the Magi.)

To the right and next to the fireplace.

WYCK.—King William III. at the battle of the Boyne, which took place July 1, 1690. He is represented in a blue coat and black hat, wearing the ribbon of the Garter, mounted on a white charger galloping to the right; cavalry are seen

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crossing the river in the background. A rather long picture, brown and green in general tone. Signed on the right-hand sandy bank in black flourishing letters "J. van Wyck," and dated 1692.¹

Painted on canvas.

King William III., the grandson of Charles I. of England, was born 1650. He married Mary, the eldest daughter of King James II., 1677. At the invitation of the people of England, he landed at Torbay, Nov. 5, 1688. His Queen, Mary, died 1694. His own death was caused by the fall from a horse, between Kensington Palace and Hampton Court, March 1702.

¹ See plate of Monograms and Signatures, No. 27.

(Below the preceding.)

BREUGHEL.—The destruction of Troy and the escape of Æneas and Anchises. A curiously finished picture, with much prevalence of blue and of salmon-colour among the distant buildings. Painted on one large sheet of copper. There are traces of a signature with black letters in the foreground, but they have not hitherto been satisfactorily deciphered.²

The picture assuredly belongs, at least, to the School of this painter.

² See plate of Monograms and Signatures, No. 21.



The Arms of the first Duke and Duchess, painted in the doorway-recesses of the Saloon.

THE SALOON, OR INNER HALL.

THE ceiling and decorations on the walls of this apartment are entirely painted by *Laguerre*. They are generally regarded as his masterpiece.

With the exception of the rich marble door-cases and chimney-pieces—the former being remarkable for their bold projection and ornaments—the entire surface of the Saloon is decorated with the brush alone. The walls are made to display a lofty and handsome architectural façade covering a terrace or raised gallery, supported by fluted marble columns of the Composite order, and enriched with a highly decorated entablature. Above this, on the curve of the ceiling, is an upper story, adorned with stone statues, both male and female, called *Canephoræ*, which again serve to support the roof. In the centre on each side, between the statues, are trophies of arms, and in the remaining spaces between the *Canephoræ* are circular apertures, through which groups of soldiers appear in various attitudes. Under the colonnade, below, and as if walking along the terrace, are depicted persons of various countries. On

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the right-hand wall, entering from the Great Hall, may be seen a portrait of the artist himself, with his name inscribed on the marble slab in front;¹ and next to him a portly clergyman, traditionally said to represent Dean Jones, chaplain to Sarah Duchess of Marlborough. On the opposite wall an elderly figure in a closely-buttoned blue coat, with hat under arm, and with a military air, is evidently a portrait. The other characters represent the Scotch, Dutch, and Swedish, African, Chinese, and Spanish nations. The figures verge upon caricature; those only next to the Chinese with the umbrella look up and seem to be aware of the excitement which prevails in the higher regions. The figures are not numerous enough to produce an effect of animation or interest so as to accord with the great deeds of warfare and victory allegorized on the ceiling.

The entire surface of the ceiling is occupied with a grand and well-painted allegory of the career of the first Duke of Marlborough. The illustrious hero is represented in ancient Roman costume, rushing at full speed in a chariot over struggling warriors and helpless river-gods. Time, scarcely able to keep pace with him, flies at his chariot-wheel, whilst, in the air above, Mars and Minerva precede and combat for him. His strength and labour are personified in Hercules overcoming the Lernean Hydra.

The victorious progress of the Duke is, however, about to be arrested by Peace—a beautiful female clad in white—who holds his arm, and points, at the same time, to a group of Mercury and other personages, denoting the interest of commerce, whilst Truth or Prudence holds a mirror before him. Queen Anne and the municipal authorities of her realm are likewise introduced in the left-hand corner. Plenty follows in the train of Peace, and Victory with her palms may be recognized hovering over the figure of the Duke in the centre.

Within the deeply-recessed headings of the carved door-cases are painted on white marble the arms of the first Duke, surrounded by the Garter, on a black double eagle, surmounted with an electoral crown, as a Prince of the Holy Roman Empire.²

The arch over each door is surmounted by a ducal coronet sculptured in white marble, next to which, on the wall, are painted, as supporters, winged youths seated, holding circular shields, and remarkable for the beauty and spirit with which they are drawn. Above the doors, on three sides of the apartment, are painted large medallions, with bas-relief figures, expressing the powers of com-

¹ See plate of Monograms and Signatures, No. 29.

² The same coat of arms is represented on the preceding page, and also on the portrait of Sarah Duchess of Marlborough (see *ante*, p. 47). The arms likewise surmount the tapestries in State Apartments and Bedrooms (see *post*, pp. 76, 130, and 200).

merce and literature. In the medallion over the door leading into the Great Hall, Mercury is seen with the caduceus, and the winged cap or *petasus*, detaining a seated figure of Victory in chains. Above the entrance to the State-rooms he raises a female from the ground, showing the reviving influence of trade, and in the opposite medallion he appears guiding the hand of a crowned female, with pen on paper, expressive of the power of letters both for diplomacy and history.

The two busts of CARACALLA, and a ROMAN CONSUL, on the chimney-pieces, together with two small statues of recumbent females, on side tables, are of beautiful, although modern, workmanship.

STATE APARTMENTS.



FIRST APARTMENT ENTERING FROM THE SALOON.

(Over the fireplace.)

Above.

ROMNEY.—George Spencer, third Duke of Marlborough, K.G.,¹ 1779. A full-length portrait the size of life.

Painted on canvas.

This picture has been engraved in mezzotint by John Jones, and published in 1780. An impression, taken on white satin, is preserved in a firescreen in the third State Apartment.

¹ See *ante*, page 34.

(Below the preceding.)

ALESSANDRO TURCHI, called also **Orbetto** and **Alessandro Veronese**.—The raising of Lazarus. A long composition, painted on black marble. The figures are divided into six groups. This picture was formerly in the Chapel of the Palace.



(Over the entrance-door.)

JORDAENS.—The death of Adonis. The body lies extended on the ground. Venus laments him with passionate action, whilst Cupid stands at his head to the left. The background is a dark landscape; three dogs are visible towards the feet of the youth, and also a hunting-bugle. The fatal boarspear, stained with blood, is not omitted.

The composition of this picture is very similar to one by Schut in the gallery at Vienna, representing the Death of Leander. See vol. ii. pl. 151, of Haas's *Galerie de Vienne*.



(Between the door and window.)

Above.

M. RICCI.—Two landscapes.



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(Below the preceding.)

LANCRET.—Figures by roadside fountain. A fancy composition painted on canvas.

ROTTENHAMMER.—Mars and Venus ensnared by Vulcan, and exposed to the ridicule of the gods of Olympus. An elaborate picture with numerous figures.
Painted on copper.

(Over door leading into the Second Apartment.)

LAIRESSE.—A sleeping Nymph surprised by a Satyr. Two Cupids attend her.

Painted on canvas in the style of Luca Giordano.

This picture seems to correspond with one attributed to Rubens in the earlier catalogues.

(Between the door and the windows.)

M. RICCI.—Three landscapes. Painted on canvas.

The lowest a pleasing sunset, with a ruined arch.

(Below the preceding.)

ROTTENHAMMER.—A Feast of the Gods. A minute and elaborate painting on copper. It represents the arrival of Neptune with presents to celebrate the marriage of Peleus and Thetis.

* * The tapestries in this apartment form part of a series commemorating the victories of the great Duke of Marlborough. They represent the battle of Donawert on the Danube in Bavaria, fought July 3rd, 1704; the siege of Lisle, August 1708; and the battle of Malplaquet, Sept. 11th, 1709.

It is also worthy of observation that these tapestries, together with a series of tapestries representing the victories of Alexander the Great, also at Blenheim (see pages 138 and 200), are mentioned in Lord Lyttelton's descriptive poem of 'Blenheim,' written at Oxford in 1727, five years after the death of the great Duke, and at a period when Sarah, Duchess of Marlborough, maintained her residence at Blenheim Palace in great state. See APPENDIX, (A.) p. 213.

(Tapestry on wall to the left of entrance-door.)

The attack of Donawert.¹ View of the city in the distance,

¹ See Coxe's *Life of Marlborough*, chapter xxiii., Bohn's edition, 1847, vol. i. pages 170-177; and Claude Du Bosc's *Military History of the late Prince Eugene of Savoy and of the late John Duke of Marlborough*, 2 vols. folio, London, 1736-7, vol. i. page 148.

with the lines of Schellenberg. Soldiers on horseback occupied in carrying fascines. Marlborough and his generals are in the right hand corner. The armorial shield of the town, a yellow W on a blue ground, borne by a black imperial eagle, appears in the ornamental border above. The lower portion of the framework is decorated with faggots, branches of trees, knapsack with the grenade upon it, &c. &c., wrought with great artistic skill.

(Tapestry to right of the fireplace.)
Facing the windows.

Extensive distant view of towns with lines of fortifications. Marlborough is represented on horseback. The generals before him are descending the hill. The arms of Marlborough appear in the bordering above. The other decorations consist of arms and trophies. A gaping cannon in the centre below is wonderfully well done. At each angle of the bordering of this series of tapestry is a yellow medallion of a female figure personifying the Virtues. 1. Justice. 2. Fortitude. 3. Moderation. 4. Prudence.

This Tapestry probably refers to Taisnières and Malplaquet.

(To the left of fireplace.)

The siege of Lisle.^a Marlborough on foot at a conference for the surrender of the citadel. The attitude of the Frenchman is remarkably good. The countenance of Marlborough is more aged than in the other representations of him. The arms of Lisle, a white fleur-de-lis on a red shield, with the name *INSULÆ*, are in the centre above. A cannon and implements of war compose the border below.

The confident air of the Frenchman, probably Marshal Boufflers, standing in the presence of the Duke, his costume, and the admirably dramatic grouping of the figures around him, claim for this piece of Tapestry a more than passing notice.

^a Coxe's Marlborough, chapters lxii. and lxiv., vol. ii. pages 302-341; Du Bosc, vol. ii. pages 59-61.

(To the left of the preceding.)

A large distant view; exhibiting lines of army and fortification. Marlborough, holding his truncheon, mounted on a brown horse, with his back to the spectators, gives orders to an aide-de-camp, who, with respectful attention and hat in hand, holds in his horse ready to gallop down hill after several other riders the moment the Duke has concluded. Marlborough holds the truncheon in his right hand. The arms of the city, a gate with portcullis flanked with white towers on a red shield, and the name *MONTES HANNONIE* (Mons in Hainault), occupy the centre of the border above.

The horizon in all these views is remarkably high.

See Coxe's Life of Marlborough, chapter lxxxiii., Bohn's edition, vol. ii. page 467.

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SECOND STATE ROOM.

(Over the fireplace.)

ROMNEY.—Caroline Duchess of Marlborough (see *ante*, pages 34 and 45). Full-length life-size, on canvas. Painted in 1779. Engraved in mezzotint by J. Jones: published 1791.

(Over entrance-door.)

MALTESE.—A table covered with a rich cloth, upon which are laid a banner and black and gold armour, a square looking-glass, and large silver vases.

(Over the opposite door.)

MALTESE.—A dish or salver holding fruit, and a basket of fruit on a closed book inscribed “*Viru de Sauve*,” are laid out on a richly-worked table-cover.

* * The tapestries in this room represent a continuation of the victories of the hero of Blenheim; the march to Bouchain in August, 1711, and the siege of Bouchain in the same year. The two tapestries are very large, and bent according to the angles of the apartment.

(To the right of the fireplace.)

Very extensive view and distant prospect of towns, camps, &c. Marlborough and his staff are seen galloping with great speed to the left. The foreground trees, the oaks and thistles especially, in left-hand corner, remarkably well done. The border is surmounted with the city arms; a red castle on a white shield and the name BOUCHAIN³ in the centre. Very high horizon, with extensive view of the town and numerous villages, churches, &c.

³ Coxe's *Life of Marlborough*, chapter ciii. vol. iii. page 232.

(To the left of the fireplace.)

Another large and very extensive view. Marlborough and his generals, mounted on white horses, are halting under a wide-spreading group of trees. A young man, hat in hand, is receiving orders from the Duke. Two young footmen or runners, with long staves, stand in the left-hand corner. Lord Cadogan's favourite dog, a mastiff that attended him through the wars, is here seen running after his master, who gallops off in the extreme right. The horizon, as in the rest of this series of tapestry, is remarkably high, affording by this means an extensive and map-like view of the country. The border is again surmounted with the red castle and name BOUCHAIN.

See *Marlborough Dispatches from 1702 to 1712*, edited by Sir George Murray, 5 vols. 8vo., London, 1845. He writes, “*Au camp devant Bouchain, 19 Août, 1711*,” vol. v. page 452; and the capitulation of the town is described 19 Sep. 1711, at page 497 of the same vol.

BLENHEIM.

THIRD STATE APARTMENT.

(Over the fireplace.)

LUCA GIORDANO.—The Death of Seneca.

A large and powerfully coloured picture, with dark shadows and a somewhat cold tone. The philosopher, quite bald-headed and naked, sits with his feet in a silver basin.¹ Three persons are occupied in writing down his latest sayings. The righthand youth holds an inkpot, and has his legs crossed. Dr. Waagen, page 131, speaks of this picture as "of unusual finish for the master." Dr. Passavant also mentions it at page 175 of his *Kunstreise*.

Painted on canvas.

The following lines were written by Prior on a similar picture, which is at Burghley House, the seat of the Marquis of Exeter:—

"While cruel Nero only drains
The moral Spaniard's ebbing veins,
By study worn, and slack with age,
How dull, how thoughtless is his rage!
Heighten'd revenge he should have took;
He should have burnt his tutor's book,
And long have reign'd supreme in vice:
One nobler wretch can only rise;
'Tis he whose fury shall deface
The Stoic's image in this piece;
For while unhurt, divine Jordain,
Thy work and Seneca's remain,
He still has body, still has soul,
And lives and speaks, restor'd and whole."

¹ Seneca the philosopher, and tutor of the Emperor Nero, was born in Spain. His enormous wealth, and his participation in the knowledge of his master's cruelties, combined to hasten his death. Nero at length sent a message to his old master, A.D. 65, ordering him to die. Seneca directed his veins to be opened, and perished by a lingering death. His last words were taken down by persons called in for the purpose, and were afterwards published. See Tacitus, *Annales*, book xv. chap. 61-64.

(To the right of the Seneca, above.)

VAN DYCK.—St. Sebastian. A small standing figure shaded in brown tones with remarkable force.

Painted on canvas.

(Over the entrance-door.)

PAOLO VERONESE.—Europa.¹ A dark long landscape composition, with figures confined to the left side of the picture. Europa is just mounting the bull. Cupid stands in front.

¹ A fine picture of this subject, and by the same painter, is in the Ducal Palace at Venice. A small sketch for it was in the Orleans Collection, and now forms a part of our National Gallery.

BLENHEIM.

(Over the opposite door leading into the Library.)

CASTIGLIONE. — Shepherds journeying to Bethlehem. A landscape-scene, with numerous figures and cattle. In the centre a girl dressed in crimson with white sleeves, mounted on a grey horse, is riding away from the spectator, and seemingly being directed by a Moorish figure under the shadow of some trees. A youth in broad red hat plays the double pipes on the righthand side, and the Angel appearing to the shepherds may be discerned in the distance.

* * * The tapestries in this apartment refer to the sieges of Oudenarde, July, 1708, and Bouchain,⁴ August, 1711, in continuation.

⁴ Coxe's Marlborough, chapter ciii., vol. iii. page 232.

(To the left of the entrance-door.)

A square tapestry, surmounted again with the inscription and red castle of BOUCHAIN. Marlborough appears on a brown horse in the right-hand corner. His red dress is very brilliant and well preserved. The distant view represents the city and encampments by the river.

(Facing the windows, in the centre.)

The Duke of Marlborough is represented attended by his staff on horseback. In the distance soldiers are seen crossing the river by two bridges. A river-god, the Scheldt, crowned with sedge and enveloped in a red mantle, appears prominently in the right-hand corner holding a plan of the fortification, inscribed OUDENARDE,⁵ and to which he points with his right hand.

The upper central decoration of the border is the shield of the city bearing a brown lion *rampant*, to the right, upon bars of yellow and red. The name ALDENARDA is inscribed beneath it.

In the profusely ornamented border below are introduced various objects and utensils denoting the plunder of a city. Among them flasks in a wine-cooler, tankards, pepper-box, jars, bottles, &c. are conspicuous.

⁵ Coxe's Marlborough, chapter lxix., vol. ii. page 251; Du Bosc, vol. ii. pages 46-50.

(To the right and left of the preceding.)

Two tall narrow tapestries, of a different fabric, and composed more in the style of Teniers, denote the horrors of war. They represent soldiers sacking a country village and destroying the inhabitants.

BLENHEIM.

Both these pieces are surmounted with the Marlborough arms, as painted in the Saloon and on the picture of the Duchess in the smaller Drawing-room (see *ante*, pages 47 and 67). In these Flemish tapestries, probably wrought at Arras, the high lights are composed of silver threads, as in Van Orley's tapestries in the Hall of Hampton Court, and in the Vatican tapestries, for which Raphael made his celebrated cartoons, now also treasured at Hampton Court Palace.

This series, representing the victories of the Duke of Marlborough, deserves especial notice, not merely for the beauty of the fabric and excellent preservation of the tapestries, but for the high artistic merit, both in composition and drawing, of the designs.

It is to be regretted that they have not hitherto been engraved or minutely recorded, as they afford in themselves some of the most exact and trustworthy illustrations from a contemporary pencil that could be desired.

The general arrangement of light and shadow upon the groups of figures exhibits remarkable skill, and the pale tints consistent with aerial perspective, and which do not at all interfere with minute details of the most distant objects, afford a lesson which many of our most gifted modern artists would do well to observe.

The masses of foliage, their deep shade, and the careful drawing of plants introduced in the foreground, surpass in force and truth any other examples I remember to have met with in tapestry. On the value of other details of dress and implements of warfare, as showing the costume of the day, and recording the state of military tactics in the beginning of the last century, it would be useless to dilate. With the exception of Vander Meulen and Old Wyck, no eminent artist of the day would have thought of recording a military campaign in matter-of-fact dresses. Louis le Grand was frequently represented in Roman costume, with generals and paraphernalia to correspond, and we may infer that the practical sense of the great Duke himself tended in this instance to have his heroic deeds recorded in a style approaching as near to reality as possible. The tendency to fanciful or classic costume, and to puzzling allegory, may be seen in the Thornhill and Laguerre paintings in the Hall and Saloon. In these tapestries, excepting the naked river-god holding the plan of Oudenarde, there is no allegory or mystic personification. The genius of the artist, whoever the designer may have been, was better employed. He showed his talent and found in the elaborate representation of the objects which actually surrounded him ample scope for the display of his skill in grouping, a careful drawing of details, and, above all, a truthfulness and variety in the expression of the countenances which the most eminent painters have very rarely attained. The tapestries appear to be of Flemish workmanship; they are made to resemble paintings as nearly as possible, and have no gold or silver threads inwoven with them. Marlborough in every instance wears the blue ribbon of the Order of the Garter, and is generally seen mounted on a white horse. It is remarkable that the battle of Ramilies, fought May, 1706, does not appear to be commemorated in this series of tapestries.

In the course of last year a very interesting series of paintings by Laguerre was rescued from beneath repeated coats of plaster and common house paint in the saloon and staircases of Marlborough House, London. These compositions represent the various military exploits of the great Duke, but are quite different in design from the tapestries preserved at Blenheim. The battle of Ramilies is one of the most important compositions among these paintings, and occupies the entire west wall of the western staircase. The death of Colonel Bingfield, the Duke's equerry, forms one of the most striking incidents in the whole series. Among the numerous portraits, both in these tapestries and in Laguerre's paintings at Marlborough House, may be recognized the Duke, Prince Eugene of Savoy, Prince Frederic of Hesse Cassel, Prince Louis William of Baden, the Duke of Argyle, Lord Cutts, Cadogan, and General Churchill, the Duke's brother.

THE LARGE LIBRARY.¹

(UPWARDS OF 183 FEET IN LENGTH.)

At the upper end is a highly ornamented statue, by Rysbrack, of Queen Anne, with the following inscription on the pedestal:—

To
The Memory
of
QUEEN ANN
Under whose Auspices
JOHN DUKE of MARLBOROUGH
Conquered
And to Whose Munificence
He And His Posterity
with Gratitude
Owe the Possession
of
BLENHEIM.
A.D. MDCCXXX. VI.

An engraving of this statue by P. Fourdrinier shows that the pedestal originally bore a very different inscription. In the engraving is inscribed, across the pedestal, "The following character of her late Majesty Queen Anne was written by her Grace Sarah Duchess of Marlborough, and is cut round this pedestal, erected at Blenheim." The "character" itself, consisting of many lines, is printed in two columns at the foot of the engraving, and thus concludes: "all this I know to be true. SARAH MARLBOROUGH. MDCCXXXVIII." The present inscription dates two years after her death. See APPENDIX, (B.) p. 213.

(Full-length portraits hung over the bookcases² facing the windows, taken in the order as they hang passing from the State Rooms towards the Chapel.)

KNELLER.—Francis Earl of Godolphin, full-length life-size, in yellow coat with silver facings, a blue mantle over the right arm, grey stockings, black shoes, and full grey wig. Standing to the left. The right hand held forward; the left resting on the hip.

The only son of Lord-Treasurer Godolphin, who married Lady Henrietta Churchill, the eldest daughter of the Duke of Marlborough, in 1698 (see *ante*, page 14). Succeeded his father as Earl of Godolphin in 1712, and died 1766. His wife became Duchess of Marlborough in 1722, and died 1733.

His portrait forms one of the series of the Kitcat Club. It is engraved by Cooper for the 'Memoirs of the Kitcat Club,' plate xxi. page 105, London, fol. 1821.

¹ This apartment was originally intended for a Picture Gallery.

² A set of copies of Raphael's Cartoons at Hampton Court, one-fourth the size of the originals, formerly occupied this position. They were painted by Sir James Thornhill, and subsequently presented to Christ Church, Oxford. See Passavant's Raphael, vol. ii. page 258; and Walpole's Anecdotes, vol. ii. page 665.

(To the left of the preceding.)

Unknown.—John, second Duke of Montagu, K.G., full-length, life-size standing figure in a deep-red hussar dress, with black cloak and silver facings, a white furred cap and hanging tassel. Resting his right hand on a stick; the left planted on the hip. Tents and cavalry in the distance beyond; two men and a white horse are somewhat conspicuous on the road.

In the year 1703, when Viscount Mounthermer, John Montagu, the son of Ralph Earl of Montagu, married Lady Mary Churchill, fourth daughter of the Duke of Marlborough, and succeeded his father as Duke of Montagu in 1709. He was appointed Grand Master of the Order of the Bath on the revival of the Order (installed June 17, 1725), and died 1749.

The name is written on the picture in black letters.

(Beyond the preceding, and over the fireplace.)

WOOTTON (after **GASPAR POUSSIN**).—A storm and coast-scene, with the story of Jonah introduced.¹ A ship appears beaten about in a violent tempest, and a sea-monster, rather than a whale, is approaching it from the land. Spectators on rocks in the foreground. Dwellings on the summit of rocky cliffs have been struck by the lightning.

Painted on canvas.

¹ Horace Walpole in his description of "Houghton Hall," page 277, note, of 4to. edition, London, 1798, mentions a picture by Gaspar Poussin of Jonah in the Storm, purchased by the Prince of Wales, and adds "the only sea-piece, I believe, of that hand."

(Beyond the preceding.)

KNELLER.—Anne Countess of Sunderland, second daughter of the Duke of Marlborough (see *ante*, page 14), full-length, life-size. Dressed in white satin, with a basket of flowers under her left arm. Trees in the background, and a mansion (probably Althorp) in the distance to the left. Her name is inscribed in black letters on the lefthand side below.

Painted on canvas. (See also *post*, page 189.)

(The next picture beyond.)

KNELLER.—Elizabeth Countess of Bridgewater, third daughter of the Duke of Marlborough (see *ante*, page 14), full-length, life-size, standing and resting her right hand on a circular well, in front of which stands a large reddish pitcher. The colour of her dress is greenish satin.

Painted on canvas.

SLAUGHTER.—“Lady Georgina Spencer, daughter to John Earl of Granville, married the Honourable John Spencer in 1733-4. Mother to Earl Spencer, and secondly married to William Earl Cowper.” Full-length life-size, dressed in a full-hooped black satin dress, slashed with white on the sleeves, standing by a red chair over which the left hand holds a broad grey hat. A red curtain to the left.

Painted on canvas.

SLAUGHTER.—The Honourable John Spencer, youngest son of Anne Countess of Sunderland, and grandson of the first Duke of Marlborough. Full-length life-size, standing in fancy costume. His right hand on the hip; a greyhound is behind him on the left side. To the right a beardless bust on a pedestal, beside which lies a blue cap with a tassel.

The picture is signed “Stephen Slaughter,” and dated 1737.

The Honourable John Spencer was born 1708. Became Ranger and Keeper of Windsor Great Park. Died in 1746, and lies buried at Althorp.

For another portrait of him by Hysing, see page 201.

VAN LOO.—Elizabeth Duchess of Marlborough, life-size, dressed in full robes, seated, to the left, at a table, and resting her right hand on a coronet (see *ante*, page 15).

Painted on canvas.

(Next picture beyond.)

VAN LOO.—Charles, second Duke of Marlborough, K.G., in red and gold. The black hat and a truncheon lie on the table to the right. Steel cuirass, &c. on the ground to the left.

Painted on canvas (see *ante*, page 15).

Mentioned at page 17 of the ‘English Connoisseur.’

(Next picture beyond.)

KNELLER.—Sarah Duchess of Marlborough. Full-length life-size, standing with both hands resting on a sculptured pedestal to the right, over which long brown-green drapery descends. Her dress is deep-brown crimson. An Ionic column in the background, with dark grey-blue sky.

Painted on canvas. (See *ante*, page 14.)

(To the left of the preceding.)

KNELLER.—John Duke of Marlborough, K.G., full-length life-size, in steel armour, standing within a tent to the right. He places his left hand on a plumed helmet surmounted with an eagle on a table, and holds a truncheon horizontally in his right. The Garter is on his knee, but leather leggings are used instead of the ordinary metallic greaves. A large crimson and ermine mantle covers the left arm, and hangs down behind him. Through the opening of the tent to the left are seen guards and tents in distant landscape.

This fine picture has been engraved in 'Lodge's Portraits,' vol. x. No. 188. Engraved also in line by Posselwhite for the 'Marlborough Dispatches,' by Sir George Murray, London, 1845; and in a very inferior style by Armytage, for 'Alison's Biography.' In every instance only the upper part of the figure has been given.

The centre part of the picture was once cut out, and carefully let in again, for the accommodation, it is said, of a sculptor employed on a bust of the Duke.

Painted on canvas.

(Beyond the preceding, over a chimney-piece.)

WOOTTON (after **GASPAR POUSSIN**).—A landscape with a castle on the summit of a central hill. Two figures in the foreground.

Painted on canvas.

(Beyond the fireplace.)

KNELLER.—Queen Anne, full-length life-size, in robes of state, holding the ball and sceptre (see *ante*, page 18). The costume and general attitude are very similar to the Rysbrack statue at the upper end of this Apartment.

Painted on canvas.

(Beyond the preceding.)

KNELLER. — King William the Third. Full-length life-size, standing bareheaded, resting his left hand on a table, on which is placed the crown to the extreme right. His right hand rests on the hip. The robes are purple and gold; a column behind to the left.

On canvas. A very mellow and well painted picture.

See *ante*, page 66.

At the end of the Library, facing the statue of Queen Anne, is a marble bust of the GREAT DUKE OF MARLBOROUGH. He is represented in plate armour, with the ribbon of the Garter, and a fringed mantle fastened on his right shoulder. The full flowing curls of his wig are boldly but slightly executed. The pedestal on which this bust stands was designed by Sir William Chambers. This sculpture is not mentioned in the English Connoisseur's description of Blenheim, dated 1766.

(In the recess of window, at this end of the Library).

A statue of small dimensions, representing *Artemis* or *Diana* standing with a dog.

The drapery alone of this figure is antique.

(Over the ornamental framework of the chimney-piece, containing the picture of *Jonah* and the *Whale*.)

A bust on pedestal inscribed "CHARLES SPENCER, EARL OF SUNDERLAND, WHO BEGAN AND FINISHED THIS COLLECTION OF BOOKS, OB. AN: DO: 1722."

(Below the preceding, and resting on the chimney-piece.)

A small modern bust of ANTONINUS PIUS.

(Over the central door, facing the bow-window.)

A bust on a large scale of MILO of Croton, in which the prominent whiskers give a very unclassic character to the head.

(Against the pilaster to right of the window.)

An antique bronze bust of a young FAUN with pointed ears and laughing countenance. A goatskin is tied round his neck. There are no drops or projections on the face or neck, which is frequently the case in antique sculpture of such subjects. It closely resembles the head of the statue of the young Faun carrying a goat now preserved at Madrid (see No. 223 of Catalogue of the Sculptures of the Roman Court in the Crystal Palace at Sydenham, 1854). This bust was originally covered with gilding, many traces of which still remain.

BLENHEIM.

G

(Against the pilaster to the left of the bow-window.)

Bronze bust of a female wearing a tiara and looking over her left shoulder.

(Over the ornamental framework of the chimney-piece, containing a Landscape by Gaspar Poussin.)

A marble bust by Rysbrack, inscribed "CHARLES SPENCER DUKE OF MARLBOROUGH, 1750." (See *ante*, page 14.)

(Below the preceding, and resting on the chimney-piece.)

A small marble bust of a child.

(On the opposite side of the apartment.)

A small statue of a naked female with a dog lying at her feet.

THE CHAPEL

contains a superb monument, by Rysbrack, to the first Duke and Duchess, with their two sons, who died young. Beneath a sarcophagus, supported by colossal figures of Fame and History, is a bas-relief representing the interview between the Duke and Marshal Tallard. The inscription on the monument is very simple:—

TO THE MEMORY
OF JOHN DUKE OF MARLBOROUGH AND
HIS TWO SONS
HIS DUCHESS HAS ERECTED
THIS MONUMENT,
IN THE YEAR OF CHRIST MDCCLXXXIII.

The bas-relief on the pedestal is an adaptation from the principal painting by Laguerre in the saloon of Marlborough House, London. The composition has been engraved by C. Du Bosc.

The beautifully sculptured pulpit is composed of Derbyshire alabaster with a base of Devonshire marble. The white marble heads represent those of Our Saviour and the Four Evangelists. They were executed by Forsyth from designs by S. Teulon, Esq.

The richly-decorated seats were designed by S. Teulon, Esq., and carved by Wyatt of Oxford. These appropriate fittings and the pulpit were introduced in 1859. Previous to this period a sombre family-pew, like a gallery, encumbered the west end. The access to it was by the upper door from the colonnade.

BLENHEIM.

THE TITIAN ROOM.

* * * This Apartment was totally destroyed by fire February 5th, 1861. The paintings all perished, but the following description is retained to serve as a record of what so recently existed.



SET OF CORAME OR LEATHER HANGINGS

(Painted in Oil Colours, in Compartments, upon a Gilt Surface),

REPRESENTING

THE LOVES OF THE GODS.

THE framework or border ornaments to this series of paintings merit observation; not so much, it may be said, for the beauty of their design as for many peculiarities, and for a remarkable effect of richness in connexion with furniture decoration.

The compartments are all of the same height, but vary very considerably in width. The borders and their patterns are in all instances the same; but the horizontal portions are occasionally lengthened to a great extent.

Tall circular columns with Corinthian capitals rise the entire height of the paintings. The shafts are divided halfway down with a broad band, having three lion's heads on each. The upper portion of the shaft is covered with sprigs of oak branches and acorns, and studded with other architectural forms. The lower portion is enriched with diagonal fluting. Masks and monsters' heads, combined with palmettes and vertical flutings, decorate the lower lines of the framework.

Between the columns and the pictures stand silver female figures, draped below the girdle, but with naked feet. In lieu of arms they are endowed with wings, which are raised, and curved in an architectural fashion. Their heads support brackets, from which springs a fancifully curved and notched pediment, bearing in the centre a female bust, with naked Cupids resting on the sides. The cornice of this part is decorated with large dentils, and the spandrels are adorned with bizarre scroll-work. The entire composition exhibits a striking affinity in style to the carved woodwork and furniture ornaments which distinguished the period of our King James the

First. The leather on which they are painted is covered with gold and silver leaf, stamped with an infinity of small patterns by the bookbinder's process, and without any regard to the perspective of the painted surface. The shadows are mostly composed of burnt siena and sepia brown. Many of the ornaments are merely expressed outlines of this colour. In some parts of the border an opaque grey seems to have been *scumbled* over them to give an effect of variety and occasional softness.

The compartments of Hercules and Dejanira, and Pluto and Proserpine, are both included in one golden frame. The same also is the case with Jupiter and Io, and the Bacchus and Ariadne. In both instances the column between them has been joined. All the other subjects are in separate golden frames, with a complete column on each side and an external pattern, a horizontal fluting, beyond.

These nine compositions have been admirably engraved, the reverse way, in mezzotint, by John Smith. The ornamental title page, engraved by G. Vertue, affords a general idea of the composition of the framework. In Smith's engravings, the designs have been occasionally amplified by the continuation of trees, drapery, and mountains, &c., over the space which the standing figures attached to the columns occupy in the pictures themselves. The shape of each plate is therefore preserved square, and the additions have been in every instance judiciously made. The plates are dated London, 1708 and 1709. Another set was very poorly engraved in line by E. Van Gunst.

The following lines are quoted from John Smith's Title page :—

IX hasce Tabulas Melanographicas ad Architypos totidem celeberrimi TITIANI factas (Quorum singuli 12 pedes alti & 8 circiter lati, in Corio deaurato depicti, Parergis, hujusce Tituli ad instar, ipso auro illuminatis, ornati sunt) Nobilissimae Pinacothecae, in Aedibus suis Augustissimis de BLENHEIM, in Agro Oxoniensi, partem Apparatus non indignam.

Dicat, Dedicat, Consecrat

Celsitudinis suae

Observantissimus

Titianus Pinxit, G. Vertue Sculp.

JOHANNES SMITH.

These paintings closely correspond with a set of leather hangings which formerly decorated an apartment called San Lorenzo in the Palazzo Vecchio at Turin. The following is an extract of a communication from Turin, dated June 21, 1858 :—

"Nel Palazzo vecchio e propriamente nella camera detta di S. Lorenzo trovavasi una tapezzeria di corame dipinta dal Tiziano, rappresentante gli Amori degli Dei, figure grandi al naturale, con compartimenti di colonne, continente pezzi in numero di dieci tre, grandi e piccoli, alto rassi sei circa compreso il lambriso. Di questa tapezzeria e della sua disparizione non avvi ricordo, è forse quella ora posseduta della casa del famoso Churchill."

Victor Amadeus II., who is said to have presented these hangings to the great Duke of Marlborough, succeeded to the dukedom of BLENHEIM.

Savoy in 1675. They were presented before 1708, and previous to his obtaining a regal title. In 1713 he received the crown of Sicily from Spain, and assumed the title of King of Sicily; but this he afterwards exchanged with the Emperor Charles VI. for Sardinia, and became King of Sardinia under sanction of the Treaty of the Quadruple Alliance, 1718.¹

At the time these engravings were executed, there seems to have been no hesitation in receiving them as the works of Titian; but as early as 1766 doubts had already arisen. The following quotation from the 'English Connoisseur' will show the opinion of some of the learned at that time:—

"Over these [the antique statues in the Hall] is a series of paintings called the Loves of the Gods, a present to the old Duke from the King of Sardinia. These pieces are, perhaps, falsely ascribed to *Titian*. However, they contain some masterly strokes, both of design and expression, and were probably from sketches of *Titian*; at least they came from the Venetian School."²

Ottley, in the catalogue of his pictures, 1811, attributes these paintings to Varotari. Passavant in his 'Kunstreise,' dated 1833, speaks of these hangings, and says that they are at best but the work of the school of Titian, and do not warrant the celebrity which they have obtained in this country.³

Dr. Waagen, vol. iii., page 133, follows Ottley in attributing them to Varotari. Another distinguished amateur, Mr. Edw. Cheney, thinks them the production of Schiavone, and certainly not of Titian.

These paintings are mentioned in Nagler's *Künstler Lexicon* under the article *Vecellio*, vol. xix. page 513; wherein the opinion of Dr. Waagen is principally followed.

The compositions, it is now clearly ascertained, were derived from engravings by Caraglio from designs by Perino del Vaga.⁴ These engravings are exceedingly rare. There are no copies extant in the British Museum.

According to Vasari, in his life of Marc Antonio,⁵ the Proserpine of the Caraglio series was designed by Il Rosso; the rest by Del Vaga. The complete set of Caraglio consists of 15 plates, and to enable the reader to judge for himself, I extract the description of the nine subjects to be seen at Blenheim, as given by Bartsch, vol. xv.:⁶—

Vol. xv. page 72, No. 9-23.—"Les Amours des Dieux. Suite de quinze pièces. Hauteur, 6 à 7 pouces; largeur, 4 pouces 10 lignes à 5 pouces. Ces estampes ont été gravées d'après des dessins fort libres de Perin del Vague, à l'exception de deux qui sont d'après le maître Roux. Elles sont extrêmement rares,".....

¹ Lord Mahon's History of England, vol. i. page 306, 12mo. ed. London, 1853. Markham's Germany, page 379.

² Vol. i. page 16.

³ Passavant, page 178.

⁴ Vasari, ed. Le Monnier, vol. x. page 157.

⁵ Ibid. vol. ix. page 284.

⁶ Le Peintre Graveur, 21 vols. 8vo., Vienne, 1803-21.

' Page 72, No. 9.—"Jupiter transformant en vache la Nympe Io. Jupiter assis à droite, appuyé de la main gauche sur son aigle, écoute ce que lui dit Diane, qui est debout à gauche, tenant un sceptre de la main droite, et de l'autre faisant signe vers en haut. On remarque au-delà d'elle une vache. Un Amour voltige en l'air au-dessus de Jupiter, à la droite d'en haut.".....

Page 73, No. 11.—"Les Amours de Neptune et de Thétis. Neptune, assis à droite, baise la déesse qu'il tient embrassée. Sur le devant à gauche est debout l'Amour, tenant un dauphin à la lesse de la main droite, et de l'autre le trident de Neptune.".....

No. 13.—"Les Amours de Vulcain et de Cérès. Vulcain à gauche, donne un baiser à Cérès, qui est assise sur une enclume contre lequel une corne d'abondance est appuyée. On remarque dans le fond à droite le fourneau de la forge de Vulcain.".....

No. 14.—"Les Amours de Bacchus et d'Ariadne. Bacchus, assis à gauche, tient de la main droite le bout d'une draperie flottante par-dessus sa tête, et à l'autre posée sur les épaules d'Ariadne, qui est assise à droite, reposant une de ses jambes sur la tête d'une panthère couchée aux pieds de Bacchus."

No. 15.—"Les Amours de Mars et de Vénus. Mars, assis à gauche sur un lit, donne un baiser à Vénus qu'il a sur ses genoux, et qui tient un petit miroir de la main gauche. On voit sur le devant de la droite l'Amour assis à terre près des pièces d'armures de Mars.".....

Page 75, No. 18.—"Les Amours d'Apollon et de Daphné. Apollon poursuit Daphné, qui se voit à gauche, et qui commence à se métamorphoser en un laurier, près d'un fleuve qui est couché sur le devant de ce même côté."

No. 19.—"Les Amours d'Hercule et de Déjanire. Hercule est assis à gauche, ayant sur ses genoux Déjanire, qui tend la main gauche pour prendre la fleur d'un arbre qui s'élève à la droite, et au pied duquel on remarque le centaure Nessus."

No. 20.—"Les Amours de Cupidon et de Psyché. Cupidon à droite, ôte un drap, pour découvrir Psyché endormie. Celle-ci est vue par le dos, couché sur un lit, au bas duquel on remarque un vase et une écuelle.".....

No. 22.—"Les Amours de Pluton et de Proserpine. Pluton à gauche, donne un baiser à Proserpine, qui est assis sur le dos de Cerbère à la droite de l'estampe. On remarque dans le fond à gauche, le trident appuyé contre les roues du char de Pluton."⁷

Two only of his plates bear dates; they are both 1526. He is thought to have been born in 1500 (Bartsch, vol. xv. page 62). One dated print is the Adoration of the Shepherds (No. 4). He also signed JACOBVS VERONENSIS · F.

⁷ Bartsch, *Le Peintre Graveur*, vol. xv. p. 72 et seq.

ON THE WALL FACING THE ENTRANCE DOOR.

(To the left.)

Jupiter, Juno, and Io.

Juno appears to be soliciting Jupiter for possession of the heifer into which, for the purpose of avoiding his wife's jealousy, he had transformed Io. Jupiter yielded to the request of Juno, and Io was accordingly placed under the care of Argos Panoptes (or all-eyed) in the grove of *Héra* (Juno) at Mycenæ. *Zeus* (Jupiter) afterwards sent *Hermès* (Mercury) to slay Argos and deliver Io. (Hygini, *Fabulæ*, No. cxlv.) The hundred eyes of Argos were at his overthrow set by Juno in the tail of her peacock. (Ovid, *Metamorph.* Bk. i. Fab. 16, line 722.) Jupiter sits on the extreme left, leaning on the eagle, with a thunderbolt in his left hand. A dark blue dra-
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perly partially covers his lower limbs, and his hair is remarkably dark. Juno stands in front of the heifer, dressed in white of a peculiar hue, shaded with pink, and having stripes or lines of a green colour diagonally crossing the folds. Her head is adorned with a veil and a golden crescent, which generally would be taken to indicate the goddess *Artemis* (*Diana*). A golden cloud in the background may refer to the clouds and mists, in which Jupiter had at one time enveloped the object of his affection.

No. 6 of John Smith's Mezzotint Engravings, very similar to the Caraglio engraving, only reversed. In the engraving the head of the cow is turned towards the spectator, and the Cupid is without bow and arrows.

As most of these paintings are the reverse of the engravings, it is probable that Varotari had the *original drawings* of Perino del Vaga and Il Rosso to work from. The older engravers rarely reversed their subjects whilst working on the copper.

(The central compartment.)

Bacchus and Ariadne.

Ariadne is seated on the left side, resting her left foot on the head of a panther. Bacchus, crowned with grapes and holding one end of a floating dark green drapery, looks lovingly towards her. The drapery upon which Ariadne is sitting is painted with transparent burnt sienna upon a gold ground. Cupid stands in front of this, holding up a bunch of white grapes. The distant ship of Theseus is observable on the horizon to the extreme right. (Ovid. *Metam.* viii. 175; Hygin. *Fab.* xliii.)

No. 3 of Smith's Engravings.

Literally adapted from Caraglio, with the exception of the figures being reversed. A leafless tree in the engraving takes the place of the ship on the sea, and the boy holding a bunch of grapes does not appear in Caraglio.

(The righthand compartment.)

Apollo and Daphne.

Daphne, the daughter of the river god Peneus, on the extreme right is seen escaping from Apollo, with her face turned towards him with an expression of horror. Her hands raised in alarm are beginning to change into the laurel-tree, and the fingers shoot out green leaves. The river god, Peneus, her sire, with very long brown grey hair and deep reddish complexion, crouches in the foreground. He rests his right arm on a circular gilded jar, from which the stream flows copiously.

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Apollo carries the bow and quiver at his back, and his floating drapery is of an orange-brown colour. The drapery of Daphne is white. A dark-blue and grey sky forms the background.

According to Ovid (Book i. 452) she appealed in her danger to her father for protection (Hygin. Fab. ccciii.).

No. 1 of John Smith's Mezzotint Engravings.

Literally adapted from Caraglio, excepting that the figures were reversed, and the action of the arms of the Peneus changed for the worse. A golden water-jar also introduced at his back. The three preceding compositions have less merit than the rest of the series.

ON RIGHTHAND WALL.

(Central compartment.)

Mars and Venus.

Mars seated to the left on a richly decorated bed, with Venus on his left knee, embraces her, and seems at the same time to view his face in a circular mirror, which she holds in her left hand. Her right is raised to touch the back of his head. The sides of the couch are handsomely patterned with gold, and a rich brown-green curtain descends behind the figure of Venus. Cupid lies on the ground with bow in hand. His quiver, a vase, and the bronze helmet of Mars are at his feet.

The hair of Mars is very dark, and his complexion deep brown. His cuirass or body-piece is of a dark bronze colour over white linen. His boots are bright turquoise blue with white and gold lacings and puffs.

Pink roses and pearls adorn her hair.

The colouring of this compartment is not altogether pleasing, but the modelling of the figures is good, and the composition excellent. The bright colour of his boots against the brown and gold bed is very conspicuous.

(Homer, *Odyss.* viii. 266; Ovid, *Metam.* iv. Fab. 2.)

No. 5 of John Smith's Mezzotint Engravings.

This composition, although adapted from Caraglio, is very far superior to the engraving. The Cupid is not reversed, but the two principal figures are. The Cupid in the engraving holds a dart instead of a bow.

(Lefthand compartment.)

Vulcan and Ceres.

Ceres, to the right, crowned with corn, is seated upon an anvil in front of the forge; a cornucopia with fruit is at her feet. She turns to Vulcan, an aged figure with white hair and dark-brown complexion, girt with bronze-green drapery, who
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kneels with one knee upon the anvil, and encircles her neck with his left arm. The right hand is raised to her chin. Cupid, with his back to the spectator, seems endeavouring to bring the lovers closer together. The handle of the hammer of Vulcan, which lies at his feet, is highly ornamented with stamped dots upon the surface of the leather. A crimson drapery passes down the left side of Ceres.

An arched aperture was at one time cut through the lower part of the border underneath this compartment. It may have been to accommodate a window or a doorway, as the tapestries hung in a former apartment. The deficiency has been skilfully supplied in recent times; but on careful inspection the restoration may be detected.

No. 7 of John Smith's Mezzotint Engravings.

Caraglio's engraving is far superior in point of composition and design. The figures are not reversed, the Cupid in foreground omitted, and the forge in the background quite different.

(Righthand compartment.)

Neptune and Amphitrite.

Both figures are seated at the foot of a tree, against which the trident of Neptune has been leant. A rich gold and brown drapery is hung over a projecting branch, and descends behind the figures. The left foot of Neptune rests upon a dolphin, against which a wingless Cupid reclines as he is seated on the ground. A rich blue sky forms the background. The clear complexion of Amphitrite is effectively contrasted on one side by the dark brown hue of the god, and on the other by the opaque white drapery which covers her seat. Her hair is rich brown, and that of Neptune grey.

This is certainly the best painting of the series.

Amphitrite, the daughter of Oceanus, became the wife of Neptune and shared divine honours with him, especially in his temple at Corinth, where she had a statue. Delphinus, the dolphin, tended principally to bring about the marriage between them, and for this he was rewarded with a place among the constellations.

See Hesiod. Theog. 242, 930; Pausanias, ii. ch. 7; Hyginus, Poeticon Astronomicon, lib. ii. cap. xvii.

Engraved by John Smith in mezzotint, and dated 1708, No. 8 of the series.

Adapted from Caraglio, but the figures reversed. A Cupid with a small trident standing on a dolphin at the side, instead of the boy reclining against the dolphin under Neptune's foot. The background in the engraving is composed of festooned drapery, and the drawing of the figures exhibits superior delicacy.

ON THE OPPOSITE SIDE, TO THE LEFT OF THE ENTRANCE DOOR.

(Central compartment.)

Pluto and Proserpine.

The goddess, on the right hand, is seated upon Cerberus, who crouches with his fore feet on the ground; Proserpine raises her left arm above the head of Pluto; Cupid, with his bow and arrow pointed upwards, sits upon one of the lofty golden wheels of the chariot, behind Pluto, to the extreme left. Dark trees and heavy grey clouds form the background.

See Hyginus, Fab. cxlvi.; Ovid, *Metam. Lib. v.*

No. 4 of John Smith's Mezzotint Engravings.

The relative action of the figures agrees with Caraglio, and they are not reversed. The left hand of Proserpine falls near the tail of Cerberus in the engraving. The Cupid perched on the high wheel of the chariot does not appear in Caraglio. The design of this engraving is very much superior in grandeur of style to the rest. It is stated by Vasari to have been designed by Il Rosso.

(Lefthand compartment.)

Hercules and Dejanira, or Deianeira.

Hercules, with the skin of the Nemean lion on his head, is seated on the right hand with Dejanira on his knees. Her right hand is raised, and appears to be holding the tail of a brown-red cow standing behind them. Her left hand rests upon the shoulder of Hercules. A winged Cupid seems trying to climb up the massive club which is leant against a tree in the right hand corner. A reddish-brown drapery passes down the right hand side of Amphitrite.

See Hyginus, Fab. xxxi.

No. 2 of John Smith's Mezzotint Engravings.

This painting may rank next to Neptune and Amphitrite in point of invention and artistic skill. The colouring of the flesh is remarkably good.

A far inferior composition to the engraving by Caraglio, where, seated on his knees, Dejanira extends the left arm holding a flower in her hand. The wounded Centaur Nessus is also introduced.

(Righthand compartment.)

Cupid and Psyche.

The widest painting in the series.

Psyche reclines on the couch, with her arms raised over her head and her back turned to the spectator. Cupid, with wide-spread very dark wings, kneels on the bed, and lifting white drapery with his right hand, seems to gaze upon her. The

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figure of Cupid is turned towards the left. A little winged genius or Amorino hovers above in the centre, supporting some of the folds of a ponderous golden curtain with brown shadows, which form a great portion of the background. A coarsely painted balustrade, with dark blue and grey sky beyond, is seen to the extreme right. The side of the couch represents grey marble bordered with brown. Upon the pink and green chequered pavement are a silver vase and basin with ornaments stamped upon them. A second Amorino, also winged, lies on the ground to the extreme right, holding a flaming torch, and resting his left elbow upon a quiver of arrows with the bow beside it. The complexion of Psyche is well set off by a quantity of white linen on the bed. Strings of pearls decorate her brown hair, and the head of the couch is adorned with the figure of a monster in silver, as a support to the bolster under her left arm.

Apuleius, *Metam.* iv. 28, &c.

No. 9 of John Smith's Mezzotint Engravings.

The action of the two figures corresponds exactly with the engraving. It is not even reversed. The little Cupid lying on the ground holding a blazing torch is not to be seen in Caraglio.

There is much artistic excellence in this picture, but the shadows on the flesh are too heavy. They, perhaps, look colder and blacker from the contiguity of the golden-brown mass of the curtain behind them. The balustrade has been bedaubed with heavy brown shadows. The little Cupid on the ground exhibits more of Rubens' or even of Sir Peter Lely's style of colouring than Titian's.

(On wall to the right of entrance-door.)

RUBENS.—The Rape of Proserpine, a large long picture with numerous figures the size of life. It is justly spoken of by Dr. Waagen⁸ as “in every respect one of the capital works of the master.” Smith, who describes it in his *Catalogue Raisonné*, No. 825, observes, “This capital Gallery picture is wholly by the hand of the master, and abounds with the several beauties peculiar to his surprising genius in this class of subject.” There is an etching of this composition by Soutman.

The composition of this picture seems to have been suggested by ancient bas-reliefs, many of which, representing this subject, are still extant.

At first sight the superior merits of this picture are not apparent. The picture appears very cold and blue in the middle tints, and hard in the general effects. These objections, however, cease upon a continued observation, and

⁸ Vol. iii. page 133.

almost disappear after the eye has been relieved by turning for a while to some of the warmer and more exaggerated paintings on the other sides of the room.

The apparently crude cold tints assume a proper gradation, and the purer style of the drawing indicates a period when Rubens had come fresh from his studies in Italy.

The following technical notes of the distribution of the colours may be serviceable to those interested in such matters :—

The only bright red in the picture is on the mantle of Pluto : the colours of Minerva are a lilac tunic over a green under-dress. There is blue drapery between the shell and the body of the reclining figure in front, whose hair is flaxen and comparatively empty of form. The helmet and circular shield of Minerva are bluish steel ; the crest of the helmet is red. The drapery of Proserpine is white, and the dress of the female kneeling at her feet a yellow-brown. The chariot⁹ of Pluto white and gold ; the horses brown with white spots. The flesh of the naked female, considered to be Diana, to the right of Minerva, is shaded with very blue colours. Cupid, in the air above, flying to the left, in the extreme lefthand corner, appears very brilliant against the dark-grey sky. The horse's head is fine and spirited, as in Rubens's celebrated picture "the Rape of the Leucippidæ" at Munich.

The following quotation from Dr. Waagen's excellent description in his 'Treasures of Art' will supply the rest :—

"In the group of Pluto, who, on his car drawn by spirited brown horses, is carrying off the struggling goddess in his vigorous arms, that power of seizing momentary bursts of feeling is manifested in the highest degree. The forms too are far more decided, more slender, and less extravagant than is often the case. This is particularly evident in Proserpine and her attendants, which latter are endeavouring in vain to hold her back. We recognize among them Minerva, Venus, and Diana. The latter is distinguished by a beauty of form seldom met with in Rubens. The flesh too is throughout of a light subdued tone. Cupid, victorious, flies before the car. The blue sea, warmly illumined by the sun, forms a grand termination to the background. This masterpiece was probably painted by Rubens in the first years after his return from Italy, and is executed throughout with the greatest care by his own hand."

⁹ Ovid, *Metam.*, Lib. V., lin. 360 and 402.

End of the Pictures and Works of Art in the Apartments shown to the Public.

Catalogue Raisonné;

OR,

A LIST OF THE PICTURES

IN THE PRIVATE APARTMENTS OF

BLENHEIM PALACE;

WITH

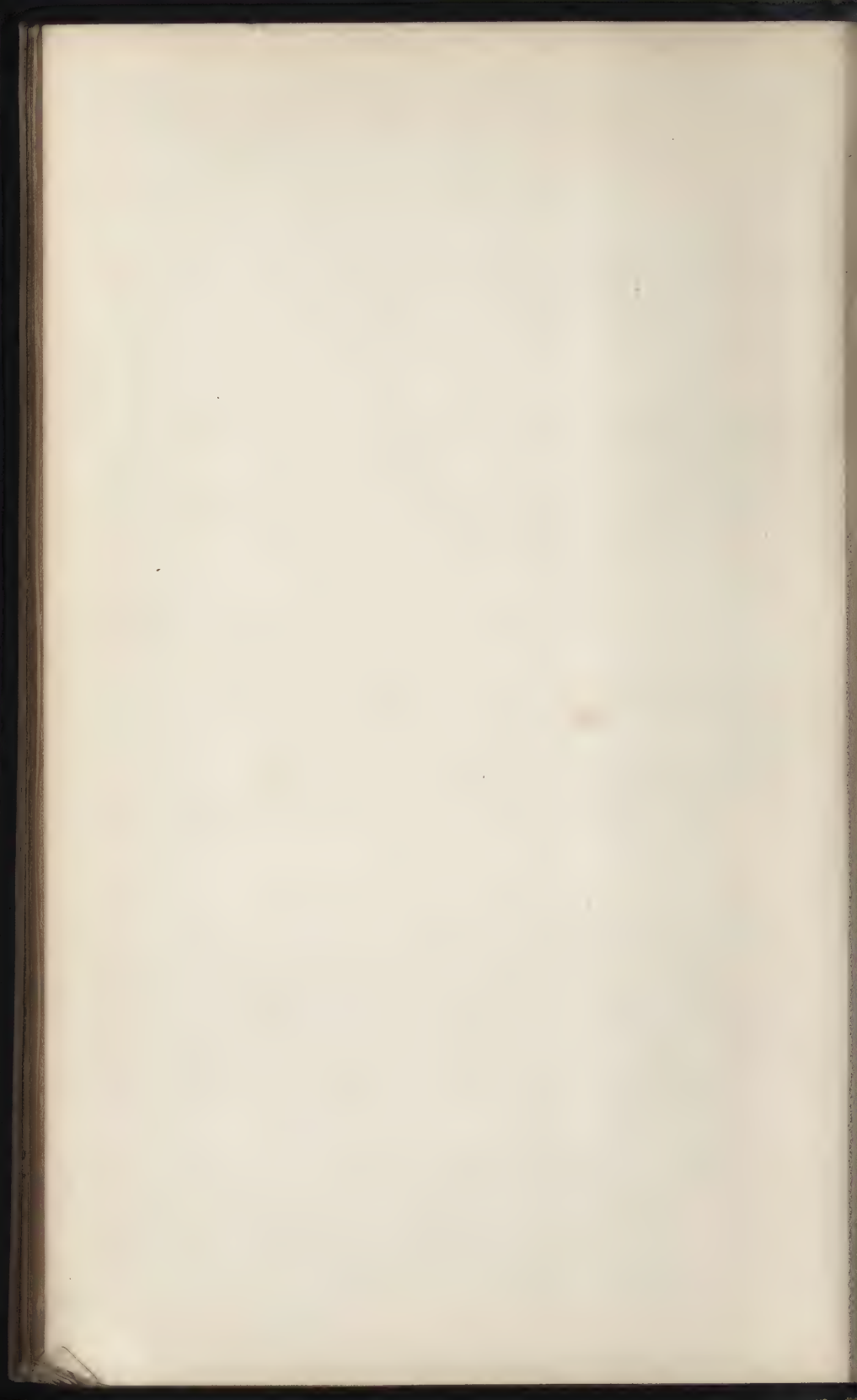
Occasional Remarks and Illustrative Notes.

BY GEORGE SCHARF, F.S.A.,

SECRETARY TO THE NATIONAL PORTRAIT GALLERY.

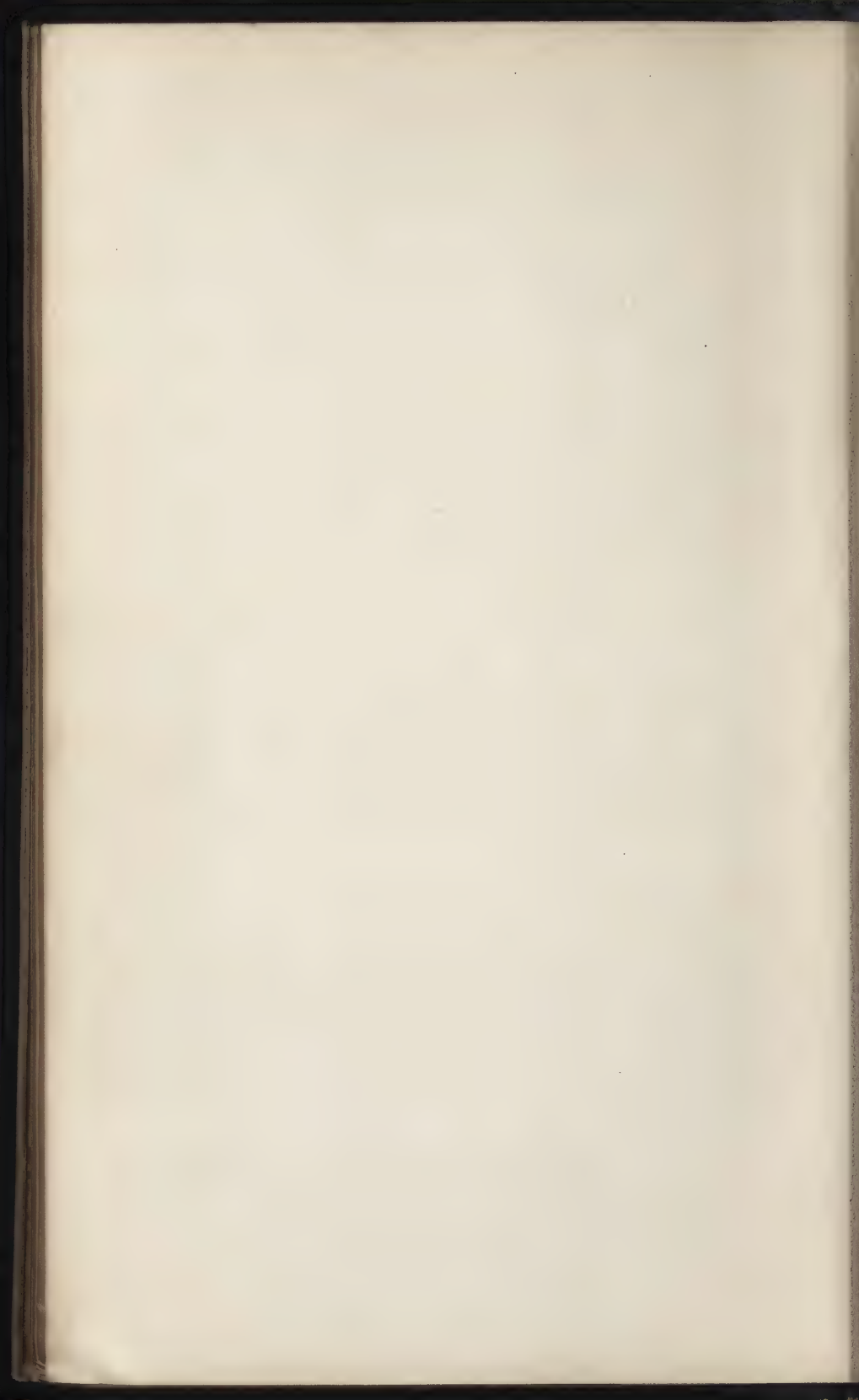
BY AUTHORITY OF HIS GRACE THE DUKE OF MARLBOROUGH.

PART II.



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THE DUCHESS'S SITTING ROOM.

(Over the fireplace.)

GRAVES.—John Winston, sixth and present Duke of Marlborough. Painted in 1860. Full-length, represented seated at a writing-table. The pictures in the background are a part of the series of paintings by Teniers, as they hang in the Billiard-Room.

(To the right of the fireplace.)

Above.

REYNOLDS.—Portrait of Lord Charles Spencer, life size; leaning on his left elbow, wearing a fancy worked collar. The face seen in three-quarters turned to the left. The trunk of a tree and sky form the background.

(Below the preceding.)

M. RICCI.—A landscape, with cattle and sheep in the foreground. A long range of buildings seen across a piece of water.

(Below the preceding are two pictures.)

The one to the left.

BRILL.—A small square landscape—painted on panel. A stag being coursed across undulating green hills, one of which, to the left, is crowned with a château. Sportsmen in right hand corner mounted on white horses; a man in front taking aim with a gun from behind a rock.

(To the right of the preceding.)

PATER.—A small square picture, painted with extreme care and delicacy upon panel.

A feast and merrymaking in the open air. In the centre a pot is boiling over the fire. Groups of figures recline upon the ground to the left, and in the extreme right a lady in pinkish satin, and a gentleman standing up as if about to dance.

For description of Miniatures in the frame below, see page 109.

(To the right of the portrait of Lord Charles Spencer.)

HONTHORST.—The Infanta Isabella Clara Eugenia, daughter of Philip II. of Spain, and governess of the Low Countries. This fine portrait, representing the Infanta in advanced life, was probably taken after the death of her husband, the Archduke Albert, in 1621. It contrasts strikingly with her portrait in the Hall (see *ante*, page 16), where she appears in the bloom of youth.

She is here seen, life size, to the knees, wearing an enormous ruff, dressed entirely in black, with ruffles at the wrist, resting her right hand on a table, and holding a white handkerchief in her left. A richly-patterned black and yellow curtain forms the background. Rich chains of pearl are festooned across her chest; and at her left breast, in lieu of the picture-cases, or boxes, so much worn by ladies at this period, a medallion is attached by a white ribbon. The medallion is enriched all round the frame with points like the rays of a star, and bears in the centre a standing figure of the Virgin Mary, holding the infant Saviour in her arms. A blue mantle partly covers the long white dress of the Virgin, as generally represented in Spanish art, and both figures are encircled with a glory of waving flames.¹ This portrait is painted

¹ It is difficult to determine whether this device be intended for a religious emblem or the badge of an Order. The Virgin and Child appear in connection with the badges of the Toison d'Or on the reverses of medals of Albert Duke of Bavaria, dated 1565, and Emanuel Duke of Savoy, dated 1601. On the medal of Duke Albert the Virgin is crowned; she holds a sceptre, and is encircled with waving flames, as in the picture before us. The Virgin standing on the crescent, holding the Child in her arms, surrounded with glory and encircled with the legend "Sancta Maria ora pro nobis," also appears on a golden medal attached to the cap of the Emperor Charles V. in his portrait at Windsor Castle. The Virgin standing on the crescent, and two angels holding a crown over her head as the "Madonna in gloria," may likewise be seen on the neck of the breastplate of a portrait of Philip III. of Spain by J. Pantoja de la Cruz at Hampton Court Palace (No. 939 of the Catalogue). The Austrian Order called the Christian Militia in Moravia, founded at Olmutz

with great power, and quite accords with the energetic character of the lady herself. The right hand expresses a determined grasp, and the folds of her handkerchief and the general tone of the picture exhibit a close affinity to the style of Rubens. The deep blackish shadows, however, betray the inferior hand of Honthorst.

The features correspond, in point of age, with the portraits in the Louvre and Vienna Collections, where the Infanta is represented as an Abbess of the order of St. Clara. These pictures are well known by the engravings of Van Sompel, Hondius, and Vorsterman.

(Below the preceding.)

G. LANCE.—A grand fruit piece, composed principally of peaches, grapes, pears, gooseberries, and a large pine-apple. As a background, to the left, Blenheim appears in the distance across the water.

Painted on canvas.

(Below the preceding.)

In the centre,

BOUDEWYNS.—A pretty ornamental landscape, painted on wood, numerous figures, and cattle crossing a bridge; fishermen with nets, and a large building with mountain beyond it. The general tone is deep neutral green.

Painted on panel.

(Below the preceding.)

ALBANI.—Cupid overpowering Pan in the presence of two Nymphs. A pretty little picture, painted on lime-wood. Similar in composition to the well-known etching of this subject by Agostino Carracci (Bartsch, vol. xviii. p. 103,

in 1618, bears in the centre of the jewel worn by its fraternity the standing figures of the Virgin and Child, encompassed with glory (see Ashmole's 'Order of the Garter,' p. 93; No. 96 of engraved plate). Since this Order was bestowed at Vienna on many princes of various countries, March 8th, 1619, and fell into disuse soon after 1624, the period corresponds with the apparent age of the lady in this picture; and we may the more readily infer that a connection with this Moravian Order was intended, as the city where it was founded pertained to her through marriage, and Clara Eugenia might have worn it after 1621 in right of her husband.

No. 116), where, however, it is reversed, as the two females appear seated on the left hand. The etching is signed and dated, A.C.IN. 1599, with the motto, "omnia vincit Amor."¹

¹ A similar picture on a larger scale was contributed by Lord Feversham to the Manchester Exhibition in 1857. No. 317 of the Catalogue. Compare also a copy by Teniers in the Billiard Room, page 151.

(To the left of the Boudewyns.)

CORREGGIO.—A small circular picture of the Angel in the celebrated picture of the Agony in the Garden, belonging to the Duke of Wellington, and of which picture a replica exists in the National Gallery. Painted on canvas.

(To the right of the Boudewyns.)

CLAUDE.—A pretty circular landscape, painted on paper or linen fastened upon wood. Three figures in foreground, two of them carrying bundles. A town seen above trees, beyond a piece of water, and rich trees on each side.

(To the left of the Albani.)

FERG.—A small square landscape, painted on copper. A horseman following two carts with people along a road shaded by trees. Three horsemen are seen following a waggon on the brow of a hill to the left. Signed in interlaced letters V.F.¹ on the side of a stone near the right-hand corner.

¹ See plate of Monograms and Signatures, No. 17.

(To the right of the Albani.)

FERG.—The companion picture, also on copper. Five men trying to urge on four horses dragging a small cannon in a cart. Two of the men apply handspikes to the wheel; a third, acting as postillion, lashes the horses with a stick; a fourth leads them on foot; the fifth is mounted, and also raises his stick to strike. This party is followed by a covered waggon, conveying a man, woman, and child. Three horsemen follow. Fantastic-shaped trees rise above the hill, and relieve against the sunny sky. Other people are seen proceeding from a cottage on the extreme right.

These pictures are minutely and beautifully finished, fresh
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and mellow, with a delicate haziness of colour and atmosphere, which reminds the connoisseur of some peculiarities in Berchem. Their minuteness and delicacy give almost the appearance of being enamelled, or painted upon china.

The works of Ferg are highly extolled in Walpole's *Anecdotes of Painting*, vol. iii. page 670.

WALL FACING THE WINDOWS.

(In the centre.)

G. SANDERS.—A large family picture of four figures, representing the present Duke, when Earl of Sunderland, with his brothers and sister, on a rocky sea-shore.

In the centre, Lord Sunderland, dressed in plaid, and wearing a Scotch bonnet, points to a ship far off at sea. Lord Alan Churchill, holding a shell, embraces his sister, Lady Louisa, who fondles a Blenheim spaniel over her shoulder. Lord Alfred Churchill, as a boy, dressed in bright grass-green with a plaid scarf, is seated to the right. A black dog comes out of the water with a cap in his mouth, in the right hand corner of the picture.

(To the left of the preceding.)

Above.

VAN DER NEER.—A large landscape with warm sky. A group of bird-catchers in the front, an extent of buildings seen across a dark piece of water. Heavy trees and buildings occupy the left hand side. Painted on canvas and signed in light colour with the letters A.V.D.N. combined as usual, in left hand corner.

An excellent specimen of the master: mentioned by Dr. Waagen, vol. iii., page 127.

(Below the preceding.)

F. FRANCK.—The Passage of the Red Sea. Very similar to the picture already described in the 'Grand Cabinet:' see *ante*, page 61. The figures here are upon a somewhat larger scale, and less crowded. It is signed in brown letters on the pale green foreground, and dated 1630.¹

Painted on panel.

¹ See plate of Monograms and Signatures, No. 10.

(Below the preceding.)

In the centre.

DA VINCI (School of).—The Virgin, wearing a turban, supports the Child with both hands.

An oval picture, with very dark background, painted on panel. In an octagonal frame.

(To the left of the preceding.)

L. CARRACCI.—The Holy Family, a small, arched picture, painted on panel. The Virgin, seated under a tree, holds the Saviour on her lap. St. John kisses him; Joseph, with a staff, and clad in green and orange, gazes earnestly at them. A lamb, at his feet, looks up towards the Virgin. The colours of her dress are somewhat unusual, consisting of a black mantle over a red garment. The nimbus to the heads is composed of rings not seen in perspective. The sky is broken with blue streaks, in the Venetian fashion.

(To the right of the Da Vinci.)

TINTORETTO.—A companion picture to the preceding. The Virgin and Child on clouds above, with various saints below; a small, arch-topped, brilliant little picture, painted on very thin panel of limewood.

With the exception of the prominent reclining figure of St. Paul, recognised by the book, and the sword at his side, and a bishop behind him clad in mitre and mantle, holding a pastoral staff, all the saints wear the white garments belonging to the Camaldolese Order. The yellow mantle of the Virgin is supported by two boy-angels, and on each side of her kneel two saints—the one holding a sword, the other with a golden pitcher or wine vessel, placed on the cloud which supports him. This figure may possibly represent St. Benedict. Below him appears St. Anthony of Padua, bearing lily and cross, and at the feet of St. Paul another saint deserves attention for the peculiar manner in which the thumbs of his folded hands are crossed over one another. Behind the group of the Virgin and Child is a rich yellow glory, whilst the grey clouds at her feet merge harmoniously into a deep blue sky, so as to set off the rich transparent tones of crimson and green, peculiar to St. Paul, to the greatest advantage.

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(Below the preceding.)

SWAINE.—A small sea-piece painted on wood, Vessels in a Calm. A man carrying a bundle on a stick appears in front; a boat towing a large ship; and men fishing in a boat on the left. Signed in small yellow letters upon brown rocks in foreground.¹

¹ See plate of Monograms and Signatures, No. 7.

(Below the Carracci.)

SWAINE.—Two ships in a gale; freshly and clearly painted. The sea very grey in colour, and the black outline in many parts too prominent. Signed with the artist's name on a spar in front.

Marine pictures by Swaine may also be seen in the collection at Hampton Court, Nos. 339, 340 of the Catalogue.

(Below the Da Vinci, in the centre.)

VAN DYCK (School of).—Small oval portrait of a man in armour, with turned-down white collar, resembling Cromwell, painted on linen attached to oak panel. The picture is very well painted, but as little likely to be painted by Van Dyck as to be intended for Cromwell, who, at the period of Van Dyck's death in 1641, had not acquired historical distinction.

(To the right of the family picture.)

Above.

WOUWERMAN.—A skirmish of cavalry on the slope of a hill. To the extreme left, at foot of the hill, a fort is in flames. Groups of horsemen contending form the centre of the picture, and a large blue banner is raised above them. Wounded men and a horse lie on the ground to the right.

This picture is stated by Smith to be painted in the artist's first manner. It is described in the Supplemental volume to his Catalogue Raisonné, No. 89, page 169.

Signed with the artist's initials, P.H.W.,¹ in whitish letters in foreground, below the figure of the man running away with his hands before his eyes.

¹ See plate of Monograms and Signatures, No. 23.

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(Below the preceding.)

DANCE.—Gertrude, second wife of John fourth Duke of Bedford, and eldest daughter of John Earl Gower (see also page 112). A pleasing picture, life size, in fancy costume. Painted on canvas.

(Below the preceding.)

VAN DYCK.—The Virgin and Child. A small repetition of the beautiful picture in the Large Drawing-room. It is darker and browner than the larger picture, and the eyes of the Madonna are not so much turned to the left. (See *ante*, p. 32.)

(Over door leading into the Ante-room, to right of the Dance.)

ROSA DA TIVOLI (PHILIP ROOS).—A square picture of goats and buffaloes; the latter standing, and a shepherd with naked back seated before them, and a dog at his side. A herdsman, with ass and sheep, are seen making their way to a city in the central distance. Painted on canvas.

WALL FACING THE FIREPLACE.

(In the centre.)

WOUWERMAN.—The storming of a town, with cavalry making a sortie. A castle on a rocky height is a prominent feature near the centre. To the left, beyond a barricaded bridge, the cathedral is seen in flames. The centre of the picture is filled with equestrian combatants. To the extreme right, a horseman raising a standard is rushing into the sea, whilst a man clings to the bridle of his horse. Another soldier, still more in front, is being fired at; a shell seems to be exploding at his back. His hat flies off as he rushes towards the water.

This scene of terrible excitement and fury is one of the artist's early works. It is painted on canvas, and very brown and heavy in tone. It is signed at full length and dated: P. H. Wouwermann. A^o. 1646,¹ when the artist was in his twenty-sixth year.

Described in the Supplemental volume to Smith's Catalogue Raisonné, page 167, No. 86.

¹ See plate of Monograms and Signatures, No. 24.

(To the left of the preceding.)

Above.

MURILLO (School of).—Two Spanish peasant boys at play. One in ragged red dress pointing to the left as if at a mark for the other to aim at, with bended knuckles. The second lad is on bended knee, dressed in white, with a black hat. A broken plate and pitcher are lying on the ground. Painted on canvas; figures the size of life. Very dark and dull brown grey in tone.

Mentioned in the list of works executed by and ascribed to Murillo at the end of Stirling's 'Annals of the Artists of Spain,' page 1441.

(Below the preceding.)

HUYSMAN.—A very rich and effective landscape, painted on canvas. The deep brown and green trees harmonize with the rich blue sky, broken with bright and yellowish white clouds.

The paintings of this master have an affinity to the power and mellowness of our modern water-colour landscape artists; Müller especially.

(Below the preceding.)

Three small pictures mounted on a frieze of crimson velvet.

BAUT.—A Hunting Party before the door of an inn. A lady in pink and blue dress, on a white horse, occupies the centre of the picture. Horsemen and hounds in the distance.

Painted on copper.

BAUT.—A Battle-field. Cavalry pursuing a gentleman mounted on a white horse and dressed in scarlet. He turns round and discharges a pistol at them. A dead soldier in the left hand corner.

Signed F. B.¹ Painted on copper.

¹ See plate of Monograms and Signatures, No. 19.

BAUT.—A Battle. Two horsemen, one with a sword and the other with a flag, galloping on brown horses from a large party of soldiers under a blue banner.

The walls of a fortress on the left side.

These little pictures are clear and brilliant in colour. The skies are grey and blue, and with an admixture of colours in the dresses of the figures that closely resemble the style of Wouwerman. They are paler and brighter, but very minutely finished.

BLenheim.

(To the right of the central Wouwerman.)

Above.

MURILLO (School of).—Three Spanish peasant boys. Two crouching on the ground, one offering the other a spoonful of milk from a bowl lying at their feet; the third boy stands behind against the trunk of a tree. Playing cards are scattered on the ground. A companion picture to the Murillo previously described, and likewise painted on canvas.

Not included in Mr. Stirling's Catalogue.

(Below the preceding.)

LANCRET.—Fête champêtre. In the centre, a youth and a young lady are seated at the foot of a fountain, formed of two Cupids squeezing a dolphin, and carved of grey stone. The youth clad in pink and salmon-coloured satin holds a pair of ivory and blue silk bagpipes; the lady, listening to his conversation, seems observed by a gentleman in cloak and hat a little behind, with strong indications of jealousy. In the foreground ducks are swimming in a piece of water, and a little girl on the extreme right is seated near a white and brown dog. Two other groups of lovers, with a basket of flowers and a spaniel, are introduced in the background,

Painted on canvas.

(Below the preceding.)

In the centre.

BAUT.—A Hawking Party alighting before a cottage. A boy in red tending a white horse, and a cavalier attired in black assisting to take a mantle from the shoulders of a lady.

Painted on copper.

Gilt bas-reliefs of battle pieces, of the period of William III. and Marlborough, are hung on each side of the preceding.

(Over the door facing the entrance to the Grand Cabinet.)

KNELLER.—Lady Anne Churchill, afterwards Countess of Sunderland (see *ante*, page 14), in white dress, with pale yellow-brown drapery hanging from her right shoulder.

An oval picture, life size, painted on canvas.

BLENHEIM.

(Over the opposite door, leading into the Grand Cabinet.)

VAN DYCK.—Catherine Countess of Chesterfield, daughter to Francis Lord Hastings, son to the fourth Duke of Huntingdon. An oval picture, life size, wearing a large black hat and a dress of crimson and orange trimmed with brown fur. The eyes are fixed upon the spectator, and the face seen in three-quarters turned to the right.

This lady married Philip Stanhope, first Earl of Chesterfield (he was created August 1628), in 1605. According to the date on an engraving by Van Gunst, the picture must have been painted in the year of her death, 1636. Painted on canvas. Described in Smith's Catalogue, No. 259, and mentioned by Dr. Waagen, page 123.

Granger, vol. v., p. 369, seems rather to have confused the daughter of Thomas Lord Wotton, governess to the Princess Mary daughter of King Charles I., and created Countess of Chesterfield in her own right 1671, with the daughter of Lord Hastings who died 1636.

(To the right of the preceding.)

Above.

REYNOLDS.—The Countess of Pembroke, daughter of Charles Spencer second Duke of Marlborough (see *ante*, page 15).

A half-length figure, leaning her left arm on a red velvet cushion; the face turned towards the right. A column or pilaster behind to the left. Her dress is spotted white, with a pink scarf hanging from her left shoulder. Both hands seen.

(Below the preceding.)

VAN DELEN.—A long architectural composition, consisting principally of a colonnade in perspective, with a large monument against the wall on the right hand, similar in style to some of the Papal monuments in St. Peter's at Rome. A woman appears towards the left, kneeling before a chafing-dish or portable altar.

Painted on panel, signed and dated D. VAN DELEN F. 1655.¹

¹ See plate of Monograms and Signatures, No. 13.

(Two pictures hang below the preceding.)

The one to the left.

POUSSIN.—A small landscape, with a town under the brow of a mountain. A red figure seated in the foreground, in the style of Nicolas Poussin.

The one to the right.

POUSSIN.—A small landscape by Gaspar Poussin. Two figures on the left, seated on the bank of a river. A man riding along a path on the opposite side.

It is stated in 'The Beauties of England and Wales,' vol. 12, part 2, page 403, that Sarah Duchess purchased the works of this master at any price.

(For description of the miniatures in frame below the preceding pictures see page 109.)

(Between the window and the door leading into the Grand Cabinet.)

Above.

REYNOLDS (after CORREGGIO).—A large head, life size, of an angel, in an oval frame, looking at the spectator over his right shoulder.

(Beneath the preceding.)

TINTORETTO (School of).—A small picture of the Virgin Mary kneeling on clouds, with extended arms. The background is a bright yellow glory.

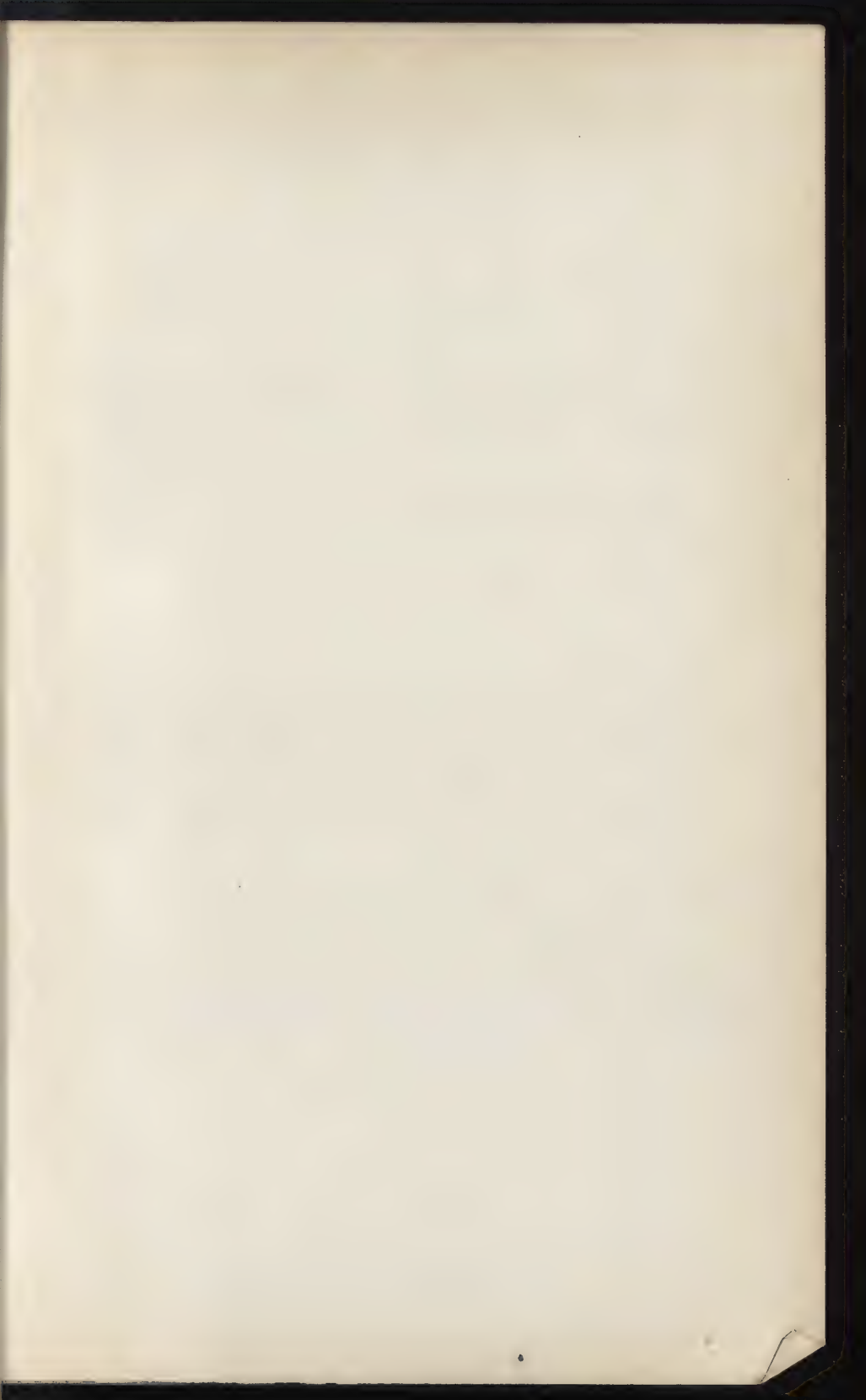
(Below the preceding.)

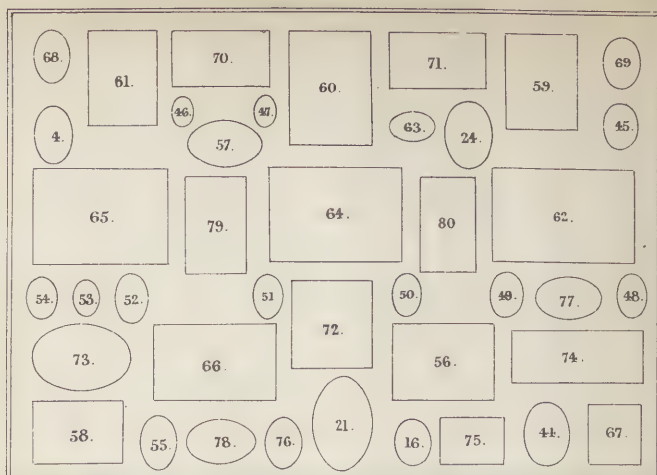
SANDERS.—Lord Alfred Spencer Churchill as a boy—a bust portrait.

(Below the preceding.)

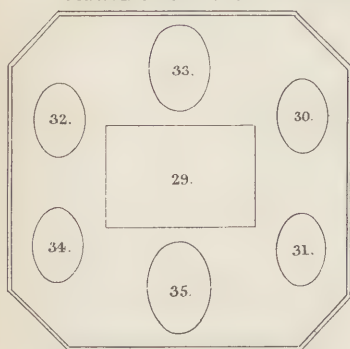
Unknown.—A small full length portrait, on canvas, of a youth in large flaxen wig and Roman costume, with yellow vest and blue flowing mantle. His hand, which is remarkably small, leans on a stone pedestal to the left, sculptured with a shield bearing two lions passant, surrounded with laurel branches. A garden planted with cypresses is seen to the right.

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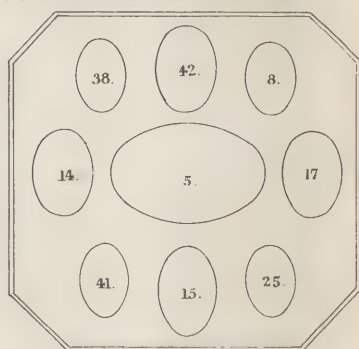




FRAME TO THE LEFT OF FIRE-PLACE IN THE DUCHESS'S SITTING-ROOM.

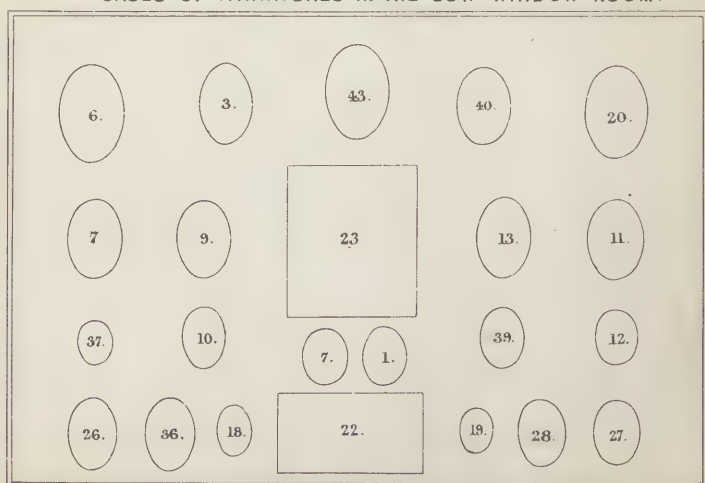


To the right of the Window.



To the left of the Window.

CASES OF MINIATURES IN THE BOW-WINDOW ROOM.



FRAME TO THE RIGHT OF FIRE-PLACE IN THE DUCHESS'S SITTING-ROOM.

(Between the windows, and facing the large family picture.)

KNELLER.—Lady Henrietta Churchill, first Countess of Godolphin, and afterwards Duchess of Marlborough. (See *ante*, page 14.) A small oval picture, head only, life-size.

LIST OF MINIATURES CONTAINED IN THE TWO LARGE FRAMES TO RIGHT AND LEFT OF THE FIREPLACE, AND ALSO IN TWO OCTAGONAL FRAMES BEHIND THE BUSTS IN THE BOW-WINDOW ROOM.

* * For the relative position of these miniatures as arranged at the present time in the larger frames see the opposite plate.

1. MARGARET TUDOR QUEEN OF SCOTLAND, sister to King Henry VIII. of England, born 1489; died 1541. Crimson and yellow head dress, and black veil falling behind; crimson bodice and blue background—oval. No. 3.
2. MARY QUEEN OF SCOTS. An oval, with blue background. Face turned to left, eyes looking at spectator: a broad white ruff coming close to chin, black veil falling behind; a jewelled chain round neck, and a gold jewelled chain festooned in front of her black stomacher. No. 7.
3. MARY QUEEN OF SCOTS—oval. With open ruff and a black cap, with lace on each side; face seen nearly full and very similar to Dr. Mead's miniature, engraved by Houbraken, and now in the Royal Collection. Inscribed at the back "Mary Queen of Scots."
4. MARY QUEEN OF SCOTS. A copy of the miniature by Isaac Oliver in the Royal Collection, and formerly the property of Dr. Mead. It was engraved by Houbraken in Birch's *Illustrious Heads*. The face is seen in three-quarters view, turned to the left.
5. MARY QUEEN OF SCOTS. Of an oval shape, turned lengthways or horizontally, with blue background, and inscribed upon it in gold letters—

MARIA * REGINA * SCOTORUM.

The face is turned to the right; a black veil falls behind, and a white fur tippet encircles her neck, within which a
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necklace but no ruff is visible. Her black dress is striped with white fur. No. 5.

This miniature belongs to the type of Mary portraits engraved in mezzotint by J. Simon; and, as Granger observes, vol. i, page 223, it is a very different face from the portrait in St. James's.

6. MARY QUEEN OF SCOTS. A modern copy of the preceding, but placed in a differently turned oval. No. 41.
7. FRANCIS I. KING OF FRANCE, wearing a black cap and white feather, with gold ornament in it. An oval, with blue background.

Francis Count d'Angoulême ascended the throne in 1515, and died 1547, the same year as Henry VIII. of England, alternately his friend and rival. No. 1.
8. HENRY II. KING OF FRANCE, in armour, or a grey and gold dress—an oval, with dull blue background.

Engraved at the back "Henry 2 of France." Henry succeeded his father in 1547, and died 1559, aged 41, in consequence of an accident at a tournament.
9. HENRY WRIOTHESLEY EARL OF SOUTHAMPTON, K.G., the patron of Shakspeare: an oval, painted by Peter Oliver—signed P. O., in gold letters to the left of his ruff. The Blue Ribbon of the Garter hangs round his neck. No. 44.
10. MARIE DE MEDICIS. An oval, with blue ground. Wearing a broad widespread ruff of white lace; her dress, of black and orange stripes, has a row of white bows upon the left shoulder. A red coral ornament is at the top of the stomacher, and seems connected with her pearl necklace; the earring has a pearl hanging to it. No. 52.
11. MARIE DE MEDICIS. A similar portrait. No. 49.
12. GABRIELLE D'ESTRÉES. An oval, with blue ground, large circular ruff and black dress; her light hair is edged with pearls. No. 9.
13. ARABELLA STUART. Oval miniature, with blue background, painted upon paper; her ruff or rather high-standing collar curved back is similar to Janet's portrait of Mary Queen of Scots in the Royal Collection. The jewels on her white dress are painted crimson on a gold ground; the pearls are silvered. Her face is seen in three-quarters, turned to the left, looking at the spectator. No. 48.

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14. THE QUEEN OF BOHEMIA, daughter of James I., in a fancy dress of blue and yellow, with feathers of various colours falling over her long dark hair. Oval, with dark brown background.
15. GERARD HONTHORST, painter to the Queen of Bohemia; born at Utrecht, 1592; visited England, and was much patronized by the Royal Family. Rubens admired his night scenes very much. Died at the Hague 1660.
16. CARDINAL MAZARIN. An enamel miniature in gold and silver filigree frame. Inscribed on the gold plate at the back "Cardinal Julius Mazarine, born 14th July, 1602, died 9th March, 1661." (36.)

Mazarin was the protégé and successor of Richelieu, who, on his deathbed, recommended him to Louis XIII. But Mazarin surpassed Richelieu in cunning, finesse, and intrigue, and contrived to turn all public acts to his private advantage. He possessed an unbounded influence over Anne of Austria, and also over her son Louis XIV. He beggared the French nation, but endeavoured to make amends by bequeathing to Louis XIV. the sagacious Colbert, under whose strong hand the finances of France rapidly recovered. Mazarin founded the first public library in France.

17. LORD LAUDERDALE. Oval, with profusion of light red-brown hair, white necktie, and blue drapery partly covering his left shoulder; face turned to the left, looking at spectator. No. 46.
18. JAMES FRANCIS EDWARD STUART, THE OLD PRETENDER; born 1688, died 1765. A very small miniature.
19. CLEMENTINA SOBIESKI, his wife. A companion miniature. Maria Clementina, daughter of Prince James Sobieski, son of the valiant King of Poland, married James Stuart 1719. Died at Rome 1735.
20. JOHN DRYDEN THE POET. An oval of rather large size, inscribed at the back "Mr. Dryden."
21. QUEEN ANNE. A rather large oval miniature, delicately painted in water colours. Her dark brown hair is entirely without ornament. Her dress a pale scarlet lined with ermine, and the jewel of the Order of the Garter hangs in front by a broad pale blue ribbon. The face turned towards the left. (37.)
22. JOHN DUKE OF MARLBOROUGH, K.G., and CHARLES THIRD EARL OF SUNDERLAND, K.G. A large miniature of great importance. Both figures are in armour standing, and seen to the knees. No painter's name is visible; but "G. Rex" is signed on the paper, with a seal appended to it on the extreme right.

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A fort and soldiers fighting appear in the distance on the opposite side. The dresses are enriched with gold and silver.

Charles third Earl of Sunderland was born 1665; appointed Lord Lieutenant of Ireland 1714; received the Garter 1719-20; and died the same year as the great Duke of Marlborough, 1722.

23. THE COUNTESS OF SUNDERLAND, daughter to the Duke of Marlborough (see *ante*, page 14), with her second son, Charles Spencer. Names inscribed at the back. Painted on ivory by Bernard Lens, August 10, 1720, after Sir Godfrey Kneller. Althorp is seen in the distance to the left. For a view of Althorp by D. Maas, see *post*, page 143.

A very large miniature, 5½ in. by 4½ in. (sight measure), and one of the finest specimens of this celebrated painter. It is signed B. L. 1720, in gold letters upon dark brown in the right hand corner. See also *post*, page 189.

24. LOUIS XV. as a boy, attired in the blue mantle powdered with fleurs-de-lis, over a suit of steel armour. The blue ribbon of the Saint Esprit passes under his left arm. Half length figure in upright oval.

Louis succeeded his great grandfather, Louis XIV., on the throne in 1715, when he was only five years of age. He died 1774.

25. HENRIETTA DUCHESS OF MARLBOROUGH. An oval, with grey background.

26. LADY DIANA SPENCER, daughter to Charles, second Duke (see *ante*, page 15), in white hat with blue edge, lilac dress and white lace: an oval, with dark grey background. Inscribed at back "Lady Diana Spencer, eldest daughter to Charles Duke of Marlborough, married in 1757 to Frederick Viscount Bolingbroke."

27. LADY ELIZABETH SPENCER, sister of the preceding (see *ante*, page 15). In small white cap and turquoise blue dress, with white lace. An oval. Besides the name inscribed at the back is added, "married in 1756 to Henry Earl of Pembroke."

28. GERTRUDE DUCHESS OF BEDFORD, second wife of John fourth Duke of Bedford, eldest daughter of John Earl Gower, and mother of Caroline Duchess of Marlborough. An oval miniature, in blue dress, with a tight fitting necklace of pearls; face turned to the right; pearls also in her hair. A portion of the artist's signature is hidden by the frame on the right-hand side. ^{HI}₁₇₋ are just visible (see *ante*, pages 26, 34, and 104).

The name is inscribed on the back of the case.

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29. GEORGE THIRD DUKE OF MARLBOROUGH, holding a book, seated by the Duchess Caroline, with Lord Francis Almeric Spencer as an infant in her lap. A dog in the foreground looks up towards the Duke. A crimson curtain and column with a portion of landscape form the background. A well-composed group. Figures seen below the knees.

Painted on ivory by Samuel Shelley. Engraved in a mixed style by F. Bartolozzi.

The back of the miniature was covered with nine lines of writing, which have been scribbled over so as to obliterate them. The name of Shelley is still traceable. These miniatures were probably painted about the year 1780 (see *ante*, page 34).

30. GEORGE MARQUIS OF BLANDFORD, in red and white fancy dress. Signed at the back "S. Shelley pinx., 16, King Street, Covent Garden."
31. LORD HENRY SPENCER, born 1770. Painted by Shelley. (See *ante*, page 34.)
32. LADY CAROLINE SPENCER, afterwards Lady Clifden. Born 1763. (See *ante*, page 34.)
33. LADY ELIZABETH SPENCER, born 1764. (See *ante*, page 34.)
34. LADY CHARLOTTE SPENCER, afterwards Lady Charlotte Nares. Born 1769. (See *ante*, page 34.)
35. LADY ANNE SPENCER, now Dowager Countess of Shaftesbury. Born 1773. (See *ante*, page 34.)
36. FRANCIS MARQUIS OF TAVISTOCK, son of John fourth Duke of Bedford (see *ante*, pages 26 and 47), born Sept. 26, 1739, and father of Francis fifth Duke of Bedford. He died of an accident whilst hunting, March 22, 1767.
A small miniature, in pale scarlet coat, with white buttons. Name engraved at the back.
37. CAROLINE DUCHESS OF MARLBOROUGH, sister to the preceding (see *ante*, page 34): a very small miniature. Name inscribed at the back.
38. GODFREY OF BOULOGNE. A modern fabrication representing a bearded warrior in armour, with helmet and sword. Name inscribed at back.
39. Uncertain. Oval miniature, with dull blue ground, of a foreigner with dark brown hair, moustaches and close cut beard, wearing
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ing a small ruff, in black and gold dress, and a white cross hanging by a black ribbon round his neck. The complexion is sallow, and his eyeballs pale grey. No. 43.

40. Uncertain. Portrait of a gentleman, with fair complexion, light crisped hair, moustaches and imperial; a falling ruff of very fine white lace, and a pink-brown band across his black dress. Painted by John Hoskins, as seen by the golden letters I. H. upon the grey background to the right of the head.
41. Uncertain. Portrait of a little girl, evidently one of the Marlborough family, dark hair and eyes, with yellow sleeves and light grey bodice. No. 50.
42. Uncertain. Portrait of a gentleman apparently about 25, with powdered hair, pale complexion, black eyes and eyebrows, white cravat, purple coat with yellow buttons, showing a lining of blue and white stripes edged with yellow. No. 47.
43. Uncertain. A larger oval portrait of a young man with thick and very dark brown hair, smooth chin, black dress and small white turn-down collar. Looking towards the spectator over his right shoulder. Painted on paper in modern water-colour style.
44. Unfinished miniature on vellum of a young man at the commencement of the 17th century: his hair hangs down over his left shoulder. It is principally painted in sepia. Interesting as indicating the technical process adopted at that period. (34.)
45. MINIATURE PORTRAIT OF A NOBLEMAN in Coronation robes of the first half of the 18th century.
46. Unknown portrait of a lady. A small oval miniature.
47. Portrait of a lady unknown. Costume of the period of Catherine de Medicis.
48. Enamel. Unknown portrait of an elderly gentleman in long grey wig and rich purple mantle. The reflected lights on the countenance admirably rendered. Probably enamelled by Boit. (20.)
49. Enamel. Unknown portrait of a gentleman with dark brown hair and eyes, no beard, and wearing black dress and a white collar. (22.)

THE DUCHESS'S SITTING ROOM—*Miniatures—continued.* 115

50. Portrait of a lady, seemingly of the Austrian Imperial family, with fair complexion, wearing black lace cap and dress. The hair entirely concealed. (23.)
 51. Portrait of a gentleman in brown wig with very thin moustaches. The countenance like Charles II., but more probably one of the Austrian Imperial family. (25.)
 52. Enamel portrait of a lady in white dress with blue mantle, light hair and brown eyes. (26.)
 53. Portrait of a young lady, in water colours, with light brown hair and large blue-grey eyes, lilac dress and white mantle. (27.)
 54. Enamel portrait of a nobleman in full curly wig. Probably Lord Godolphin. (28.)
 55. Miniature, unknown portrait of an officer in black coat and red collar, with a broad blue ribbon passing over his right shoulder. (40.)
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MINIATURES OF HISTORICAL AND FANCY SUBJECTS.

56. A Concert. A small copy in water-colours of a picture by Titian, now in the National Gallery. The original was formerly in the collection of King Charles I., having been purchased by that monarch from Mantua in 1630. It is mentioned as a "Music Party" in Van der Doort's catalogue of the King's pictures. The nation purchased it of Mr. Angerstein in 1824.
This miniature is numbered 31, on a paper at the back.
57. Titian's Venus, with landscape background. An oval in water colours.
58. Titian's Venus. A beautiful copy in water colours of the famous picture in the Tribune of the Gallery at Florence. It is enclosed in a gold filigree frame. (41.)
59. A Silentium. The Virgin with folded hands watching the infant Christ asleep in a bed. His left hand rests upon an apple; a winged boy-angel strews flowers on the coverlid from a basket in his left hand; a second angel draws aside the dark green curtain. A modern painting, executed with great delicacy and taste. The figure of the Virgin is adapted from one of Raphael's Holy Families at Naples.

Numbered 7 on a small paper at the back.

60. The Magdalen, with long hair and naked body, in a rocky cavern, resting her cheek on her right hand, with upturned countenance. Her left hand is laid upon a skull, which lies upon a brown wooden cross. Rays of light break through clouds over her head.
Apparently a copy from some Italian original by D. Feti. Carefully finished in water-colours upon ivory. Numbered 5 on a small paper at the back.
 61. The Virgin teaching the infant Saviour to read. As he stands holding a book, which casts a shade across his limbs, she points with her right hand. Copied in water colours from a picture by Cignani at Hampton Court. No. 123 of the present catalogue of that gallery.
 62. Copy in water colours of a landscape by Gaspar Poussin.
 63. Esther fainting before Ahasuerus. A small circular enamel in very bright colours.
 64. Diana and her Nymphs surprised by Actæon. A copy in water colours upon ivory after Poelenberg.
 65. Teniers. A landscape with three figures prominent to the left standing in front of a house. A church spire in distance to the right. A copy in water colours.
 66. Enamel. Landscape and sea-port, with fortress, ships, and distant mountains, within a fanciful border. (30.)
 67. The infant St. John holding a cross. A water colour painting in rich brown tone. (33.)
 68. PETER PAUL RUBENS. An alto-relief in ivory, nearly full face. Inscribed P. P. RUBENS.
 69. PIETRO CORT. An alto-relievo carving. Face seen in full. A pendant to the Rubens medallion.
 70. LEDA AND THE SWAN. An alto-relievo ivory carving. Figures full length.
 71. VENUS AND CUPID. The sun rising from the ocean to the left. An alto-relievo carving. Figures full length.
 72. Ivory bas-relief of a bearded Satyr. Face seen in profile to the right, pointing to his teeth with left hand and resting the other on the pandæan or reed pipes. He is crowned with ivy, and has pointed ears. Half length figure. (24.)
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73. Ivory carving in alto-relievo representing Mercury playing Argus to sleep. The cow into which Io had been transformed, and over which Argus (with his hundred eyes) was to keep watch, is seen in the distance between them. Of circular shape. (29.)
74. Ivory alto-relief from the celebrated Borghese Statue of the Hermaphrodite lying on a mattress. (32.)
75. Ivory carving in alto-relievo of a drinking party, after Brauwer or Teniers. The man to the left is seated in a chair made out of a large tub. (35.)
76. Ivory carving in alto-relief of the Virgin Mary sitting with her feet on the head of a winged cherub. She turns to the left, and her hands are folded in adoration of the infant Saviour seated beside her on a cushion. The background is crimson velvet. (38.)
77. Antique Cameo. A layer of reddish brown upon a bed of transparent agate. Subject: Minerva overcoming a winged giant with double tail like serpents. Finely sculptured. (21.)
78. Winged Victory in a quadriga or chariot of four horses driving to the fight. An Onyx Cameo of four layers, the deepest forming a black background. The front horse a deep brown colour. Victory holds a wreath. Coloured stones are introduced in the upper part of the gold mounting. (39.)
79. An ivory carving, mounted on crimson velvet, of a female seated upon a lion, holding something like a cornucopia.
Numbered 19 at the back.
80. An ivory carving of a naked female seated upon a crouching camel, holding a bundle in her right hand, and in her left a censer.
Numbered 18 on a small paper at the back.

ENAMELS CONTAINED IN THE GLASS CASES OPPOSITE TO THE FIREPLACE.

These enamels, the production of Limoges, are all executed upon gold or copper with colours, fused in a furnace at a heat just low enough not to affect the metal itself. The earliest enamels were wrought upon golden plates, the surfaces of which were hollowed to receive the enamel. Each colour at first had a distinct cavity to itself; it was protected from its neighbours by a narrow wall of metal, giving thereby to the finished work the effect of an inlay with golden outlines. In other instances the dividing walls were composed of strips of gold attached by their edges to the metal plate at the back. These are termed *cloisonné* enamels, and of such is the workmanship of the celebrated jewel of

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Alfred the Great in the Ashmolean Collection at Oxford. Enamels, where the metal has been *excavated* to receive the colouring materials, are called *Champlevé*.

No specimen, however, of this early style is to be seen among the enamels in this cabinet. These all belong to the class of *painted* enamels, in which the surface of the metal is entirely concealed, and where the colours are made to blend freely one with another as in ordinary pictures. The gold outlines and ornaments, which give richness to the colours, were added subsequently with a brush and powdered gold leaf.

Mr. Franks, a great authority on these matters, divides the painted enamels of Limoges into four classes:—1. The Early style, from about 1475 to 1530. 2. The Fine style, from 1530 to 1580. 3. The Minute style, to about 1630. 4. The Decadence, to the close of the manufactory in the eighteenth century.

The early enamels were painted on stout plates of copper, nearly flat. The back of the copper was covered with a thick coating of opaque enamel, to prevent the metal from being warped in passing through the furnace. The front surface was covered with a brown enamel, and the details painted upon that in white, so that when finally coated with transparent tints they showed brilliantly on those places. To heighten the lustre of the effect, pieces of foil, called *paillettes*, were inserted, and covered with transparent colour, so as to have the appearance of actual gems. The faces have generally a purple or inky colour, and the white paint is sometimes laid on so thick as to have the appearance of relief.

Nardon Pénicaud, of Limoges, appears to have been the principal enameller in the Early style. An enamel of the Crucifixion in the Hôtel de Cluny is by Nardon, and dated April 1st, 1503.

The superiority of the French enamels about the middle of the 16th century was probably owing to the influence of Italian art, consequent on François Ist having invited Da Vinci, Primaticcio, Del Sarto, and Rosso to his court. Instead of the brilliant colours which characterized the earlier style of enamels, the best works of this period were executed merely in black and white, with occasionally a transparent reddish tint on the flesh and a bluer tone for the background. The plates of copper were made thinner, more convex, and a transparent coating of enamel spread over the back, instead of the thick solid layer which was adopted at the earlier period.

Jean Courtois introduced the Minute style. His colours were over-rich, and his works exhibit a profusion of *paillon* (foil). He had numerous imitators, who all adopted the same peculiarities, and who were, as Mr. Franks observes, all distinguished by a very finical execution. Susanne Court is supposed to be the daughter of the enameller Jean de Court. Four artists of the name of Limousin, probably relations of the great Leonard, resemble Susanne Court in colouring, but surpass her in execution. These were Jean, Leonard, Joseph, and François Limousin.

"After 1620 the vogue of Limoges enamels appears to have decreased. The introduction of enamelling on gold, by Toutin, seems to have thrown the art comparatively into discredit; and the artistic merit of the enamellers themselves was not sufficient to redeem it. Henri Poncet produced some enamels, in grisaille, of a certain merit. The family of Nouailher counted among its members several enamellers, who emulate one another in the hardness of their colouring and the insipidity of their designs." The productions of the family of Laudin were superior to those of Nouailher; and an oval medallion, the work of Noel Laudin, in the collection of the Marquis of Bath, affords a favourable specimen. It measures 8½ inches in height, and is signed on the reverse, *N. Laudin, l'éné émailleur*. His brother, Jean Laudin, is considered by Mr. Franks as "incomparably the best of the enamellers of the Decadence, and has produced some paintings in grisaille of considerable merit: he appears to have been very industrious, and to have produced an immense number of works."

—o—

The Crucifixion. A large square plaque by Leonard Limousin, dated in two places 1536.

The figures are very numerous, in draperies of various colours heightened with gold. The flesh tints are very pale pink, shaded with grey. The two thieves on the crosses are represented as expiring, and, in accordance with the treatment of the earlier painters, two angels receive the soul of

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the penitent malefactor, in the form of a naked child, from his mouth; but the soul of the other, in a similar form, is seized by a hideous green demon. Soldiers are quarrelling for the raiment; one is about to stab another under his feet; cards and dice are cast on the ground. The name *LEONARDVS LEMOVICVS. 1536,*¹ is written in black letters on a white tablet in the foreground. The date is repeated on a banner to the left, and on a standard to the right of the central cross, borne by a young man leading a horse, are the black letters *L · L.* A skull lies at the foot of the cross. Mary Magdalene kneels beside it, and the Virgin Mary lies in a swoon on the ground in the lefthand corner.

Size of the copperplate, 9 $\frac{1}{4}$ inches by 8 inches.

This seems to be one of the early productions of Leonard Limousin. His works range from 1532 to 1574. He was the head director of the royal manufactory of enamels founded at Limoges by Francis I., and this prince bestowed on him, with the name of Limousin, to distinguish him from Leonardo da Vinci, the title of “*peintre émailleur, valet de chambre du roi.*” In his first style he followed the German artists, but he afterwards adopted the Italian treatment, and acquired a superior method of drawing. He began to copy the works of Raphael; but his finest works are the enamels now in the Louvre, which he executed in 1553 for the Sainte Chapelle by order of Henri II.

See Labarte, ‘*Handbook of the Arts of the Middle Ages and Renaissance,*’ translated from the French, 1 vol. 8vo., London, 1855, for much valuable information on the subject of enamels and other productions: also an important dissertation by A. W. Franks, Esq., Director of the Society of Antiquaries, on the Department of Vitreous Art, which he contributed to J. B. Waring’s ‘*Art-Treasures,*’ &c., fol. Lond. 1858.

¹ See plate of Monograms and Signatures, Nos. 5, 7, and 8.

A square enamel, representing seven male figures standing by the side of a river. The principal among them, in long dress with a cape or broad collar, seems hiding from his view (or with raised hands supplicating) a naked queen, who is approaching him in a square car drawn by a blue lion and a blue fish across the water. A naked female with floating hair stands on the shore to the right, and appears to be addressing the queen in the chariot. The male figures appear to have landed from a ship which occupies the left hand corner. Houses and trees form the background. The sky is dark blue. The shading on the gold portions is expressed with black lines crossed, a peculiarity observable in old German paintings. The colours of the dresses are dark blue, gold, and purple. The flesh tints are very pale shaded purple. The water is pale blue with black lines on it. No inscription.

The Departure of Æneas. A square and richly-coloured enamel of corresponding size. Dido stands weeping as Æneas points to the vessels on the shore. He wears a turban. The names

of the various persons are thus inscribed in black letters upon white tablets: "Eneas," "Dido," "Anesceus," "Dergesty," "Cloanihy," and, over the distant city, "Carthago." Probably by Pierre Reymond.

An enamel of corresponding size, representing Æneas about to embark, and apparently belonging to the same series, is now in the Museum at South Kensington, No. 2,184 of the published inventory. It is assigned by Mr. J. C. Robinson to P. Reymond (circa 1540). The composition of this enamel greatly resembles that of the tapestries of the 15th century, especially those taken at Nancy.

A Roman Warrior mounted on a spirited white Horse. A large concave enamel of tall oval shape in rich colours. The background is black, *semée* with gold stars. His left foot in the stirrup is curiously foreshortened. Rich paillon of blue and purple. A transparent glaze covers the convex surface of copper at the back.

A handsome Vase or Ewer, covered with variegated designs of great brilliancy.

The figures are arranged in two rows, divided in the centre with a band of white and black pattern. In the upper portion, the figures moving to the right exhibit the triumph of Bacchus and Ceres; they are drawn in a chariot by two grey birds, accompanied by two youths crowned with the vine, and carrying a jar and flowers. A musician playing the lyre precedes them. A group of reapers with corn forks and rakes follow the car. The lower range of figures represents Moses striking the rock in the wilderness, where crowds of men, women and children, and animals rush forward to drink. The tents of the Israelites appear in the distance. The colours on the figures and on the vessels held by the women are remarkably brilliant. The background of this portion is black, strewn with a small pattern of gold.

The neck of the ewer is black, with a similar gold pattern, and enriched with green leaves springing from the neck, heightened with gold. The internal surface of the neck is white, covered with a black pattern; and immediately below the point from which the handle springs is a painted tablet bearing the artist's name in black letters upon a polished white surface, SYSSANNE · DE · COVRT.¹ The flesh tints of the figures are white, shaded bluish, combined with great softness. The colour of the hair and beards is brown and gold.

The height of the ewer from the top of the handle is 11 inches; height from the top of the neck near the handle,

¹ See plate of Monograms and Signatures, No. 6.

8 $\frac{1}{4}$ inches; diameter of centre, 5 inches. The outside of the foot is gold and black, painted with heads, and adorned with jewels. Inside, below the surface, is black, *semée* with gold fleurs-de-lis and rosettes.

Susanne Court was of the school of Jean Courteys, and remarkable for the brilliancy of her colouring, but her drawing was never very powerful. A large oval dish, signed with her name, and representing the wise and foolish virgins, is in the museum of the Louvre.

A dish-stand, or circular salt-cellar, enamelled with various colours. In the hollow surface at the top is a head of PALLAS wearing the winged helmet. In the roundels encircling the head are the letters w. and s., placed alternately; they are gold upon pale blue, dark blue, and green. Standing figures fill the compartments round the side of the stand.

The Adoration of the Magi. A small, richly-coloured enamel, of early style, with arched top. No inscription. The draperies are ornamented and lightened with gold lines. A flat plaque, coated at the back with a very thick dark enamel.

Juno in Clouds appearing to Psyche. A small oval enamel in various colours. Signed in gold on the dark purple cloud, s.c. Probably by Susanne de Court, enriched with bright deep paillon.

Pallas standing, and holding a blue banner in her left hand and a shield in the right; very bright blue and purple paillon. A small oval in rich colours. Signed in gold on blue sky at the top, s.c. Probably by Susanne de Court. Convex surface.

Plates of metal of this form were employed as backs to mirrors.

Two Cupids, with little jugs, standing on a vase from which springs a tree, watering the roots. Birds hover round them. The background is dark blue, with a white label above, inscribed in black letters LAMOVR · SE · MEVRT · SI · ELLE · NEST · AROVSEE. Above this again, with golden rays, are the letters s.c. Probably by Susanne de Court.

. In all the enamels bearing this signature the colour of the flesh is very white.

Jupiter crowned, standing with an eagle between his feet: similar in form and size to the Pallas. Signed also s.c.

Mars, of same size, and signed s.c.

Pallas, a duplicate of the preceding; but holding a crimson banner, and with a blue owl at her side. Signed s.c. also.

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Joseph discovering himself to his Brethren. A small, circular, concave plate, enamelled in various colours—blue, crimson, purple, verdigris-green, and brown-gold. In sky above, near the golden glory, are the golden numbers XLV. These numbers denote the chapter of Genesis in which the account of Joseph making himself known to his brethren is related. The flat rim of this plate is beautifully decorated with various ornaments—heads, foliage, and jewels upon a black ground. The extreme edge or border is pure white. The flesh portions are tinted red, and the hair mostly left white.

Joseph interpreting the dreams of Pharaoh. A corresponding plate to the preceding, marked above, in gold letters, G.XLI., meaning Genesis, chapter xli., verse 14.

Metius Curtius leaping into the Gulf.

A plate of similar size, but with border of different pattern to the preceding. Enamelled in bright colours, and, altogether, less carefully finished.

The flesh tints in these plates are more ruddy, as if glazed with a transparent red tint over the grey shadows. Bright tinsel, or *paillon*, is introduced beneath the transparent blues and greens of the dresses.

M. Curtius was a Roman youth who devoted himself to the gods Manes for the safety of his country. A wide gap, called afterwards the Lacus Curtius, had suddenly opened in the Forum, and the Oracle declared that it would never close before Rome threw into it whatever it had most precious. Upon this Curtius armed himself, mounted his horse, and leaped into the abyss, and the earth instantly closed over his head. This fable is related by Livy, Book 7, ch. 6, and Valerius Maximus, Book 5, ch. 6. The date assigned by chronologists to this self-devotion of Curtius is 362 B.C. and 392 A.U.C., or year of Rome.

St. Theresa, with an angel plunging a fiery dart into her bosom.

An oval enamel in various colours.

Theresa d'Avila was born in Castile, 1515. At the age of twenty she entered the convent of the Carmelites at Avila, her native place, and died in 1582. In devotional figures she was generally represented as in the enamel before us. For another instance of St. Theresa, see *ante*, p. 60.

The twelve Roman Cæsars.

Two imperfect sets, twenty enamels in all.

They are oval medallion profiles. In one series the number of the Emperor is inscribed at the bottom of each plate. In the other the number follows immediately after the name. In this latter series, the wreaths of laurel round the heads are green. In the other set they are left quite white.

The following numbers show the list of Cæsars, with the
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green laurels round their brows. The letters indicate the direction in which the profiles are turned :

I. r., III. r., III. l., VI. l., VII. r., VIII. l., VIII. r., X. l., XI. r., XII. l.

The medallions, with white wreaths and no names, are as follow :

I. l., III. l., III. l., VI. l., VII. r., VIII. r., VIII. r., X. r., XI. r., XII. r.

CHARITAS, with two children and a cornucopia, in a niche. Signed above in gold letters in left hand corner IĀ PENICAUD, and in the right hand corner JVNIOR.

FORTITUDO, a female in armour, wearing a helmet, holding the capital of a column in both hands. Standing in a niche, against the hollow of which the shadow of her figure is boldly thrown. The background is dark brown. Signed above JĀ PENICAUD JVNIOR, as in the preceding enamel. It is stamped in the centre of the copper at the back with P I,¹ combined and surmounted by a crown. The surface is slightly concave, and the stamp shows through a thick coat of very transparent enamel.

¹ See plate of Monograms and Signatures, No. 4.

TEMPERANTIA. A female figure, drawn with the force and power of Giulio Romano, emptying water from one vessel into another. Signed at the top P. and I., in opposite corners.

IVSTICIA. A female figure : the face seen in profile to the left, and her back turned to the spectator, holding a pair of scales in a disk in her left hand, and a sword in her right. She is represented standing in front of a niche. The background in this instance is not dark brown, but grey, like the figures. The enamel is signed also P. I.

These figures are half-length, and painted in white, shaded blue grey ; the background of the CHARITAS and the TEMPERANTIA is a rich transparent ground.

The names of the Virtues are inscribed below in gold capitals on black.

There appear to have been four artists of the name of Pénicaut living about the middle of the 16th century—Jean Pénicaut the elder, Jean Pénicaut, Pierre Pénicaut, and N. Pénicaut. The elder usually signed his pictures with the monogram I. P. upon the enamel ground.

The Pénicaut family frequently had the copper-plates of the enamel stamped with their initials. The enamels of the legend of St. Martial are dated 1544.

Pénicaut junior signed an enamel sold at Strawberry Hill sale, with the date 1539. This was a magnificent Tazza and cover, exhibiting the history of Sampson, said to be from designs by Parmigiano. No. 59, page 127, of the Sale Catalogue.

An hexagonal Salt-cellar.

A female profile is in the cavity at the top. The sides are
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adorned with full length figures of the Sibyls, painted on a black ground; each Sibyl bears one of the symbols of the Passion of our Lord, and her name is inscribed above in gold.

The names inscribed upon them and the instruments, as well as the order in which they are placed, will be seen by the following list:—

1. SIBILA DELPHI holding the crown of thorns.
CUE
2. SIBILA ELE (*Hellespontica*). Holding the Cross, which is of a T shape. This emblem might be selected in reference to the Empress Helena.
PONCIA
3. S·FRIGIA (*Phrygian*). The banner of Redemption and a small trident.
4. SIBILA EVROPA. A reed.
5. SIBILA TRIBVRTINA (*Tiburtine*). A hand in her right hand.
6. S·AGRIPE (qy. *Erythræan*?). A column.

At the bottom in a cavity, corresponding to the one above, is a profile of a bearded warrior in a helmet.

A set of 12 Sibyls in enamel is preserved in the British Museum.

The Sibyls were prophetic women who appeared in various countries and at different periods of antiquity. The veneration with which their predictions were regarded seems to have led to their being interpolated with direct allusions to the Messiah. These insertions are probably as remote as the second century. These oracles were not only held in high esteem during the middle ages, but the Sibyls were introduced as important personages in Italian paintings of the 15th century, and Michael Angelo, in painting the Sistine Chapel at Rome in 1509 for Pope Julius II., exhibited figures of the Sibyls on the same level and alternating with those of the Prophets. Of all these the Cumæan Sibyl was the most celebrated. Æneas is said to have consulted her before descending into the lower world (Virgil, *Æn.*, 6, 10), and she is also the one who appeared before King Tarquinius offering him the Sibylline books for sale (Plin. *Hist. Nat.* xiii. 28).

The Christian Fathers, on the authority of Varro, enumerate ten of these prophetesses. St. Augustine (*De Civi. Dei*, xviii. 47) speaks especially of the Erythræan Sibyl's testimony.

* * See a valuable note by Sir Charles Eastlake on this subject in his edition of Kugler's Handbook of Italian Painting, London, 8vo. 1855, vol. ii. p. 302.

Hexagonal Salt-cellar.

Similar to the preceding. The paintings at the sides, consisting of full-length figures on a black background, relate to the vicissitudes of Wisdom.

1. The Tree of Knowledge, inscribed in gold letters ADAM EVE. Adam and Eve standing beside it; the serpent, as tempter, in the tree.
2. SALVOMON. Solomon on his knees before a golden statue of Cupid on a column, to which a woman is pointing.

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3. ARISTOTE*—thus written in gold letters on the black background.

Aristotle an old man, bent and kneeling on the ground; a woman astride him holding reins in his mouth, and driving him with a whip.

4. VIRGILE. Virgil being let down from a window in a basket by a woman.

5. SANSON
ET DALIDA. Sampson in Dalilah's lap.

6. SYSARA ET
JAHIEL. The story of Jael and Sisera.

A male head crowned with laurel, profile to the left occupies the cavity at the top. A female head with golden hair is at the opposite end.

Hexagonal Salt-cellar, with profile heads at the sides. They are named in the following order :—

1. ERCVLES.
2. DEANIRA.
3. IAKSON.
4. MEDEE.
5. SANSON.
6. DALIDA.

Each is enclosed in a white frame of the Mandorla shape.

In the cavity at top is a profile of Paris. In the corresponding surface at the base is Helen.

Hexagonal Salt-cellar.

Similar to the preceding, with the same names, but different profiles. The inscriptions are gold on black.

These are probably the work of the enameller who signed himself C. N., and mentioned by Mr. Franks in his essay on 'Vitreous Art.' His works are dated from 1539 to 1545.

Sampson and the Lion.

A very fine circular plate or shallow bowl. The enamel is entirely black and grey. No red tints upon the flesh. The shadows are cross-lined, or hatched like an engraving. Gold is very sparingly introduced on the borders of the drapery and upon a few tufts of grass. It is inscribed below in blue-grey letters on white—SANSONI · P · R. The colour of these letters is totally different from the rest.

This fine composition is the work of Pierre Reymond.

The signature of this artist P · R appears in various collections, accompanied by dates ranging from 1534 to 1572. A very fine ewer enamelled by Reymond, in the Pourtales Cabinet, is dated 1544. He wrote his name in different

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ways; he generally hatched in his shadows, and painted chiefly in camaieu or in grisaille; his coloured enamels are rare.

Subject from the Apocalypse.

A large oblong dish, with flat border; black, with white figures shaded inky grey or neutral tint. The flesh tints are red, and the hair of the figures is tinted a madder brown.

In the centre a figure of the Almighty sitting on a throne, with a book on his knees; the Lamb reaches up and rests his fore feet on the volume. The four signs of the Evangelists are introduced, and the seven lamps are suspended above. The Elders appear on each side offering their crowns: St. John kneels in front, and one king wearing a crown addresses him; another on the opposite side is playing a harp.

Gold is introduced on the background around the throne, and upon the crowns and strings of the harp.

The painter's name I · C is signed on the foot of the throne, in black letters upon white.

This curious enamel is the work of Jean Courteys, who flourished about 1560. The reddish complexion given to his figures is what the French term "*Saumonnée*."

Abram and Melchizedek King of Salem.

A large dish of similar form to the preceding. A rich arabesque border, of animals of various shapes, on black ground round it, and inscribed at the top in the centre, in gold letters upon white—

GEN
ESE Genesis, chap. xiv., ver. 18.
XIII.

This composition is painted in grey, with the flesh tinted red. It is signed in front to the right P.R.

The work of Pierre Raymond, whose grisailles—Labarte observes—always have the flesh tinted. We have, however, met with one instance to the contrary, in the Sampson above described.

A series of ten small circular plates, each bearing in a medallion at the top of the margin one of the signs of the zodiac, and on the corresponding point below, the following coat of arms on a red shield—a Fess Argent, two Mulletts or in Chief. In nombril point, a golden rock with water issuing from it.

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Motto—DE FORTI · DVLCEO. Winged animals support the motto.

In one instance only the coat of arms is omitted. The
SEP
word TEN is substituted for it. The Sagittarius appears in
BRE
the compartment above. The figures in the rural subjects painted on these plates are all very German in costume. They wear hats and boots, and the colour of the flesh is very slightly tinted with red.

Three plates of similar size, with figures in Roman costume. Each is marked on the margin below with a white diamond, containing black numbers. The flesh tints in these plates are of a still deeper red; the hair being left white.

10. Cincinnatus ploughing.

Livy relates that when the Romans found the state in great danger they placed their sole confidence in Lucius Quintius Cincinnatus, and appointed him Dictator. The ambassadors who were appointed to convey intelligence of his election found him working at the plough. He conquered the enemy and entered Rome in triumph, after which he laid down his office and returned home to complete the cultivation of his fields. The date assigned to these events, and the war with the Æquians and Sabines, is 458 B.C. (Livy, book iii. ch. 26.)

16. Three men in a boat drawing the limbs of a child out of the sea, and giving them to a general who is with soldiers in a ship. Rocks on the right hand.

25. An allegorical figure of a female overpowering a serpent. Furies bound at the entrance to a temple.

Four other plates of similar size.

The subjects upon them are Roman and Bacchanalian. They are more highly finished; the flesh tints are red, the hair white, and gilding is introduced. Each plate is signed conspicuously 1 · c · c in black letters, upon white or grey.

Four small square enamels of white figures, on black ground, representing combats between horsemen and foot soldiers, in Roman costume. They have quite the appearance of Niello work.

The Feast of the Gods.

A concave circular dish; the composition taken from Raphael's design for the marriage of Cupid and Psyche, a celebrated fresco-painting in the Farnesina Palace at Rome. Two boy-Cupids, however, hover in the air instead of the winged females in Raphael's fresco.

Painted in black and white, the flesh tinted red, and the hair left white.

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A Tazza and Stand (fixed upon the central shelf where it is placed), enamelled, with the figure of a centaur in the middle drawing his bow, and marine monsters contending with centaurs in the waves around him.

A small circular enamel, like a niello, representing the Burial of our Lord. It is executed entirely in black and white, with the exception of the wounds, which are painted red.

The Virgin Mary, wearing a deep falling hood or veil over her head, holding a book in both hands and looking towards the right. The Holy Spirit in the form of a dove appears above. The background is rich black *semée* with gold stars. Her costume is adopted from the old Byzantine type. Signed I. L. in gold upon black in the right hand corner. The back of the plaque is covered with a perfectly transparent enamel. The work of Jean Laudin.

The Archangel Gabriel. Dressed in green with a blue collar, and holding a lily. A companion plaque to the preceding. Taken together, they represent the Annunciation. The figures are only seen to the elbows. *Paillon* is employed, and the red and blue on the angel's wings are very brilliant.

The Saviour. A large square enamel, inscribed in gold upon black, SALVATOR . MOVNDI (sic). The figure is executed entirely in black and white with exception of the eyeballs, which are tinted a deep rich brown. The Saviour holds the ball and cross, and raises the right hand in benediction.

The Virgin Mary. The companion enamel, inscribed MATER DEI. Her hands are crossed. She wears both veil and wimple. The flesh is quite white. Garments edged with gold. No signature, but blue *paillon* is introduced in the spandril ornaments.

A small enamel in colours, without *paillon*, and with the flesh portions tinted red, representing a hunter pursuing a nymph. Transparent enamel at the back. Signed in gold on purple F. L. Probably the work of François Limousin.

A small octagonal enamel with *paillon*, gold and deep rich colours, representing Narcissus kneeling at the fountain. Signed in gold on purple, F. L. Probably also by François Limousin.

A series of enamels of the twelve Apostles, in the late style of Italian art. They are enclosed in ovals. The figures are seen to the elbows, painted in various colours with a deep black back-
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ground. The names are inscribed at the bottom of each plate and signed I. L. in black letters on white. S. THADEVS, S. PETRVS, S. ANDREAS, S. IOANNES, S. PHILIPPVS, S. JACOB MINOR, S. SIMON, S. MATTHIAS, S. PAVLVS, S. THOMAS, S. BARTHOLOMEVS, S. JACOB MINOR. The plates are convex, and rays of gold surround the heads on the black background. The flesh in this series is pinky and red. The hair in some instances dark, and in others white. The draperies are roughly heightened with short lines of gold. The enamel is very shiny and thickly laid on. Paillon is employed in the flowers of the external borders. The back of the S. PETRVS plaque is covered with a thick dark blue or purple enamel, and inscribed in gold letters

Laudin × Emaillieur

. a . Limoges.

J. L.

The backs of the rest of this series are perfectly plain. Five of these Apostles are repeated, but they are square, smaller than the preceding, and without the white oval border. They are signed I. L. like the rest, and bear the following names: S. PAVLVS, S. ANDREAS, S. BARTHOLOMEVS, S. IOANNES, S. PETRVS.

Four large enamels of the Roman Emperors with white hair and faces and rich green laurels tied with bright orange fillets, remain to be mentioned. They are larger than the Cæsars already described. The names are inscribed in gold upon a black ground. IVLIVS (the profile turned to the right), CÆSAR · CALIGVLA III (profile to the left), SILVIVS · OTHO · VIII (profile to the left), AVL. VITELLIVS · VIII (profile to the right).

THE DUKE'S PRIVATE ROOM.

—o—

(Over the fireplace.)

SANT.—Portrait of two children, Lord Almeric Spencer Churchill and Lady Clementina Spencer Churchill, son and daughter of George fifth Duke of Marlborough, looking up at a bird in a window. The shadow only of the bird is seen on the shutters. Full-length figures, pleasingly coloured.

(To the right of the preceding.)

Above.

SMITH, after SANDERS.—Portrait of Jane Duchess of Marlborough, daughter of the eighth Earl of Galloway, first wife of George fifth Duke.

Painted by Sanders in 1819. Lithographed by Léon Noel in 1852.

(Beneath the preceding.)

SANDERS.—A bust portrait of a very pretty smiling child: Lady Louisa Spencer Churchill, daughter of George fifth Duke of Marlborough.

ON WALL FACING THE WINDOWS.

(Over door leading into the Anteroom.)

KNELLER.—“*Lady Henrietta Churchill, Eldest Daughter to John Duke of Marlborough by Sarah his Dutchess;*” and “*Lady Anne Churchill, 2^d daughter to John Duke of Marlborough by Sarah his Dutchess.*”

Two children—whole length, life size. The left one standing, with hand on a dog; the other seated with flowers in her lap. A very pleasing mellow picture.

Painted on canvas.

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(In centre, over the bookshelves.)

KNELLER.—The Marquis of Blandford, son of John Duke of Marlborough: a standing figure, full length, life size, resting his left hand on his hip, and laying the right on a richly ornamented stone pedestal; a black boy in a turban appears behind to the left.

The face of the Marquis is seen in three-quarters turned to the left. His dress is yellow, with a blue mantle. The general tone of the picture dark and rich brown. Engraved in mezzotint.

(To the right of the preceding.)

KNELLER.—Sarah Duchess of Marlborough and Lady Fitzharding, playing at cards. The latter holds the nine of diamonds conspicuously to the spectator. The figures are life size, and seen to below the knees; a vase is in the background. The Duchess rests her left hand upon a pedestal, on the side of which is inscribed "*G. Kneller f^d.*"¹

1691.

¹ See plate of Monograms and Signatures, No. 32.

This is an extremely beautiful and characteristic picture.

Lady Fitzharding was Barbara, third daughter of Sir Ed. Villiers, and sister to Anne Duchess of Portland. She was governess to William Duke of Gloucester, and assisted the Princess Anne in making her escape from Whitehall in 1688. She married John Viscount Fitzharding, and died 1708, in her 52nd year. The Duchess in her "Account of her Conduct" admits her partiality to cards, and says of Lady Fitzharding that she was more than anybody in Queen Mary's favour, and one "for whom it was well known that I had a singular affection." Vide pages 18, 21, and 31.

ON THE WALL FACING THE FIREPLACE.

(To the extreme left.)

COSWAY.—George fifth Duke of Marlborough and his brother Lord Charles S. Churchill when boys, in fancy costume, seated beside a shield and cuirass; Lord Charles holds a mace. His brother tries the helmet on; a white dog jumping up to them. Engraved in mezzotint by W. Whiston Barney, and published 1805.

(To the right of the preceding.)

KNELLER.—A family group of the Marquis of Blandford, son of John Duke of Marlborough, with his three sisters. The youthful Marquis standing, in a crimson velvet dress near the centre, turns towards his sister in the left hand corner, playing with a large spotted dog. On the opposite side the youngest child wearing a white dress, with black hat and feathers, is seated; whilst her eldest sister, dressed in yellow,

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places her left hand affectionately on her shoulder, and seems at the same time showing some flowers to the dog. Lord Blandford also points to them. A garden is seen beyond the balustrade in the background, and the entire group forms a very pleasing family picture.

(To the right of the preceding.)

COSWAY.—A fancy portrait of Lady Caroline Spencer Churchill, daughter of George fourth Duke of Marlborough, under the figure of an angel on clouds, playing a triangle.

Engraved in mezzotint by W. Whiston Barney, and published in 1807.

(Between the windows.)

Above.

SANT.—Two girls amid flowers, looking at a butterfly.

(Over the door leading to the Duchess's Sitting-room.)

SANT.—"The Inexorable." Two children illustrating the subject; a bright and very cheerful picture.

(To the right of the preceding, between the door and the fireplace.)

SMITH, after SIR WILLIAM ROSS.—George fifth Duke of Marlborough.

Standing in his robes at a table, upon which he holds a book upright with his right hand. Another book is lying beside it. The figure is seen to the knees, and turned towards the right. Life-size. Enlarged from a miniature. Lithographed by Léon Noel in 1850.

THE BOW WINDOW ROOM.

(Over the fireplace.)

KNELLER.—John Duke of Marlborough, in large blue mantle, seated at a table covered with a crimson cloth. He points to a map of the siege of Bouchain, which General Armstrong holds open on the right hand side. The background exhibits a view of the town, seen through the curtains of the tent. The figures are life-size, and the picture is powerfully and richly painted.

The investment of Bouchain took place in 1711. Marlborough, having prescribed the direction of the lines, left the superintendence to General Cadogan, under whose inspection it was carried on by Colonel Armstrong, deputy quartermaster, with equal ability and success. See Coxe's *Marlborough*, chap. 103, vol. iii. p. 236 of Bohn's edition, 1848.

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(To the right of the fireplace.)

Above.

SCHALCKEN.—King William III., an oval picture, seen to the breast; in armour, with the blue ribbon of the Garter. The face viewed in three-quarters, looking at the spectator, with very dark long wig.

(Below the preceding.)

KNELLER.—Prince Eugene of Savoy, an oval picture, life-size. Painted on canvas. He is represented in gilded armour, with very dark hair, black eyes, and a swarthy complexion. The collar, with pendent ornament, of the Order of the Golden Fleece, hangs from his shoulders, and a part of the truncheon held in his right hand is visible.

A fine, mellow, and very powerful picture. The figure, looking at the spectator, is turned towards the right.

Kneller most probably painted this portrait during the Prince's visit to England. He arrived in this country January 4th, 1711, and took his departure in the middle of the March following. For a portrait of this Prince in the Corridor, see page 191.

Eugene François, Prince of Savoy and son of the Comte de Soissons, was born at Paris, 1663. He signalised himself at the siege of Vienna in 1683, and in 1691 received the command of the Imperial army in Piedmont. He defeated the Turks in a great battle at Zenta in Hungary in 1697, on which occasion the enemy lost above thirty thousand men, and the Grand Vizier himself fell in the engagement. He commanded the Imperial troops at the battle of Blenheim, and in the following year checked the advances of the French in Piedmont, and after the battle of Turin, 1706, succeeded in expelling them. He again co-operated with Marlborough, and when his brother Charles succeeded to the empire visited England in the hopes of deterring the Queen from concluding a treaty with France. Eugene and Marlborough were not rivals, but friends; but the former, notwithstanding the popularity of his reception, failed in his undertaking, and the Treaty of Utrecht followed soon after. Swift describes his personal appearance as "plaguy yellow and literally ugly besides."

In 1716 the war with the Turks was resumed, and the Prince again took the field in Hungary. In the August of this year he gained the great battle of Peterwaradin, and in the year following besieged Belgrade. He died at Vienna, 1736, aged 73. Prince Eugene was fond of the arts, and collected some fine paintings. Originally intended for the church, he always entertained a deep sense of religion, and in all his expeditions Thomas à Kempis was his constant companion.

(Below the preceding.)

An emblazoned copy, in a square frame, of the Thanks voted by Parliament to John Duke of Marlborough, inscribed in gold letters upon purple.

The figures of Mars and Minerva stand at the sides, and various subjects, views and emblems, complete the rest of the border.

At the lower part of the border is represented the Duke of Marlborough leaving the field of Blenheim, accompanied by Prince Eugene, the Prince of Anhalt, and the Prince of Hesse Cassel, followed by Marshal Tallard, seated in the Duke's coach. This composition is taken from a spirited etching by Huchtenburgh.

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(Over the door leading into the State Bedroom.)

LUCA GIORDANO.—The Nativity and Adoration of the Shepherds. The Virgin and two angels kneel in adoration before the infant Saviour. The ox looks reverently towards the new-born child (in early paintings it is always represented kneeling). The ass also is introduced in the right hand corner.

The style of the composition shows that Luca Giordano had been much influenced by earlier representations of this subject.

(Between the columns.)

Above.

PAOLO VERONESE.—A small square picture of a lady's head, with a very narrow frill.

(Below the preceding.)

Unknown.—A small square portrait, in steel armour.

This is very probably the portrait of Admiral Russell, who was an intimate friend of the Duke when Lord Churchill, during the reign of William III. He was created Earl of Orford in 1697, and died 1727, in his 76th year.

Below and in front of this is a beautiful bust by Weekes of JANE, first wife of GEORGE, FIFTH DUKE OF MARLBOROUGH.

¹ Nearer to the window is an octagonal case, containing nine miniatures. See *ante*, page 109.

(Over the door leading into the Duke's Private Room.)

J. VAN BALEN.—Two naked nymphs, reclining under the shade of a tree, Cupid beside them, whilst a satyr with long ears is playing on a pipe.

(Between the columns.)

Above.

PAOLO VERONESE.—Portrait of a lady.

(Below the preceding.)

HOLBEIN.—Portrait of a beardless man, with long straight dark brown hair; the head turned to the right. The background dark green. Erroneously assigned to Da Vinci.

Painted on oak.

(Next the window.)

LADY CAROLINE SPENCER.—A very pleasing copy, in water-colours, of Raphael's picture of the Virgin lifting the BLENHEIM.

veil from the infant Saviour. St. John kneeling by his side (see *ante*, page 48). It bears date 1784. The picture is in a square case with folding-doors. For portrait of Lady Caroline see *ante*, page 132.

Below, and in front of the preceding, is an admirable bust by WEEKES of GEORGE FIFTH DUKE OF MARLBOROUGH.

Nearer to the windows is an octagonal case, containing seven miniatures (see List of Miniatures, and plate to show their arrangement, at page 109).

(Over the door facing the windows.)

GIORGIONE (School of).—St. Jerome as a penitent before the crucifix. His book lies on the ground at his feet, and the crimson Cardinal's hat is placed against the rock under his left elbow, as usual in paintings of this subject. The Saint holds a stone in his right hand wherewith to bruise himself. The lion is seen to the right in full flank. The landscape and distant towers are capitally painted.

The chief tapestry of this apartment, a long piece, facing the fireplace, relates to the Battle of Höchstet or Blenheim and the surrender of M. Tallard.

Marlborough appears on horseback, receiving the surrender of M. Tallard, who is also mounted. Among the generals attending the Duke may be recognized portraits of Prince Eugene, the Prince of Hesse, Cadogan, Lord Cutts, and General Churchill, the Duke's brother. The officer to whom Tallard surrendered his sword was M. Beinenberg, aide-de-camp to the Prince of Hesse. A grenadier, wearing the peculiar tall cap subsequently represented by Hogarth, is stooping down in the left-hand corner, amid French flags and kettledrums. These tapestries belong to the series already described in the State Apartments.¹ The arms of various cities are displayed in the bordering, and bear the following names: VLM. HOOGHSTET. NORDLINGEN. INGOLSTAT. VILLINGEN. MEMMINGEN. In the second piece, between the entrance door and the fireplace, surmounted with the arms and name of WYNENDAEL, may be seen a body of guards advancing in front of a waggon; troops are drawn up in the fields beyond. At the angles of the borders are circular medallions containing female figures which represent Justice, Valour, Temperance, and Prudence.

See Marlborough Dispatches, vol. i. pages 388-406; Du Bosc's Military History before quoted, vol. i. pages 156-168, and vol. ii. page 73.

¹ See *ante*, pages 71-76.

THE STATE BEDROOM.



(Over the chimney-piece.)

KNELLER.—"Anne Princess of Denmark, afterwards Queen of England."

A fine full-length portrait. The Princess is attired in blue satin, a white flower in her right hand, whilst with the other she holds up her robe. A large jar of flowers to the left. On the opposite side a pilaster and grove of poplars.

Queen Anne succeeded William III. in 1702, and died 1714.



(To the extreme left.)

Uncertain.—Two little girls playing with a Blenheim spaniel.



(To the right of the preceding.)

MIREVELT.—Portrait of a lady, half-length, wearing a ruff and a somewhat peculiar head-dress of the time of James I.

A very similar picture is preserved among the painted portraits in the British Museum; it is there called Mary Queen of Scots, and was presented many years back by Dr. A. Gifford.

Two large medallions or circular plates of metal are suspended by chains round her neck. They are probably what were termed in those days picture-boxes (see *ante*, page 98).



(Below the preceding.)

REYNOLDS.—Lord Robert Spencer (see *ante*, page 15) when a boy, looking to the left, resting his right arm on a stone pedestal. Dark grey and brown in general tone. Finely massed shadows, and painted with great power.

BLENHEIM.

(Below the preceding.)

VAN LEEN.—A grand flower piece, in handsome carved frame. Roses, convolvuluses, Narcissus and the Iris, are combined in a jar, with two figures painted on it. A female statue in the distance. The artist's name is introduced on the edge of the cornice as if incised in the stone, "W. van Leen, f."¹

Painted on canvas.

¹ See plate of Monograms and Signatures, No. 38.

(To the right of the central picture.)

Above.

VAN DYCK.—Penelope Naunton Countess of Pembroke. A life-sized portrait, in blue satin dress, holding a grey-coloured scarf in her right hand. The figure, seen nearly to the elbow, is turned as if walking to the left; the eyes are bent upon the spectator. She wears pearls in her hair, and a large pearl earring. A very excellent picture.

Smith, in his Catalogue Raisonné, page 77, No. 254, calls this the Duchess of Richmond (see *ante*, page 31).

It corresponds exactly with the engraving of the Countess, dated 1652.

Penelope, daughter of Sir Robert Naunton, Secretary of State to James I., married Philip 5th Earl of Pembroke, who succeeded his father in the honours 1649, and died 1669.

(Below the preceding.)

HUDSON.—George Marquis of Blandford, son of Charles the second Duke of Marlborough (see *ante*, pages 15 and 34). Half-length, standing figure, life size, dressed in pale blue satin, with white fancy collar and cuffs, holding a white and tan dog, on the red collar of which is inscribed "Marquis of." A very admirable picture.

(Below the preceding.)

VAN LEEN.—A fruit piece, comprising a basket, flowers, peaches, grapes, pomegranate, a dead bird, dragon-fly, and snail. A female statue and a colonnade in the distance.

Painted on canvas, and signed "W. van Leen, f."

(To the extreme right, next the window.)

LELY.—“*Louise Renée Dutchess of Portsmouth.*”

A very striking picture. She is represented, life-size, seated with a rosary of pearls in her right hand, and resting her left arm on a sculptured pedestal. A fluted column is seen beyond it. A yellow curtain hangs in the opposite, left-hand corner. A chain of jewels passes across her chest from her right shoulder. An abundance of pale blue satin drapery envelopes her figure, showing only her stomacher, which is made of grey satin, and a white sleeve. A narrow grey scarf is wound round the jewelled belt. Neither bracelets nor rings are introduced, and her loose, flowing hair, which falls in a profusion of ringlets, is destitute of artificial ornament.

Louise Renée de Penencovet de Quéroualle, of a noble but impoverished French family, was appointed maid of honour to the Duchess of Orleans in 1669, and came over to England in her train the following year. She remained in this country as maid of honour to the Queen. Her son, born in 1672, was created Duke of Richmond, and in the following year La Quéroualle became Duchess of Portsmouth. The power which she attained was considered so great that the old Earl of Bedford is said to have offered her one hundred thousand pounds to procure the pardon of his son. The Duchess first introduced the fashion of wearing the blue ribbon of the Order of the Garter over the left shoulder. She died at Paris in 1734, in her 87th year.

There is a line engraving by Eduardus Davis of the Duchess of Portsmouth, with a lily in her hand instead of a rosary.

(Over the door leading into the Bow-window Room.)

HUDSON.—“*Robert fourth Earl of Sunderland.*”

A half-length, life-size figure in a blue dress, standing with the right hand in his vest: the left resting on the hip. A black hat under his arm. Face turned to the right, and looking at the spectator. A carefully finished picture.

Robert Lord Spencer, afterwards fourth Earl of Sunderland, was second son to Charles third Earl and Lady Anne Churchill. He accompanied George I. on the Continent, and did not return till after the death of his father. He again went abroad, and died at Paris, 1729, in the 28th year of his age. His brother Charles, afterwards second Duke of Marlborough, succeeded him.

(See also page 207.)

The tapestries in this apartment, like those in the Godolphin Bedroom (see page 200), are taken from Le Brun's battles of Alexander the Great.

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The large battle-piece represents the passage of the Granicus, a magnificent composition, and one of the most favourable specimens of Le Brun's varied attainments.

The original picture is now in the Louvre.

A tall, narrow piece, represents Alexander on horseback addressing some old men.

The companion piece (on the side towards the fireplace) exhibits Alexander visiting Diogenes.

Below, in the centre of each frame, is a chalice containing a flaming heart, and trumpets and shields around it. The arms of the Duke of Marlborough encircled with the Garter are introduced in the upper part of each compartment, forming altogether a part of the same series as that in the Godolphin Bed-room (see *post*, p. 200).

(To the right of the large tapestry facing the fireplace.)

HOLBEIN.—King Edward VI.; a full-length figure standing on a marble pavement, in brown dress ornamented with black and gold. He wears grey stockings and white shoes. Life size. Painted on panel. A dark deep-brown toned picture.

* * The magnificent old pointlace on the bed and window hangings is worthy of particular attention. It is of extreme value and rarity.

THE DRESSING ROOM.



* * The pictures in this apartment are not definitely arranged. The localities are therefore omitted.

MINDERHOUT.—View of a quay on the Scheldt opposite to Antwerp, chiefly interesting as a view of the city at a known date. The spire of the cathedral is in the centre of the picture. To the left, in front, a passage-boat with peasantry. To the right, on the quay, are cavaliers escorting ladies to a boat; others riding away on horseback. To the extreme right are two girls with large round brass vessels on their heads. The sky is very heavy with warm-grey clouds, and the picture is slovenly in execution. Grey and india-red are the prevailing colours. It is signed in large grey letters upon a stone ground H. van Minderhout, 1678.¹ A large picture painted on canvas.

¹ See plate of Monograms and Signatures, No. 25.

Uncertain.—A battle-piece, probably Spanish. The picture is composed principally of soldiers loading and discharging large cannon against an enemy in the distant plain. The cannons are pointed towards the right. Rocks tower on the left. In front, towards the right, is a general mounted on a brown and white horse. Several persons wear broad brimmed brown hats. Soldiers in steel armour on white horses occupy the extreme right. The picture is well painted, and very interesting as exhibiting foreign costume and details of warfare early in the 17th century. A monogram,² unfortunately much obliterated, may be partially traced close to the frame, in the centre, below the figure of a youth in blue holding a halberd.

² See plate of Monograms and Signatures, No. 22.

WATTEAU.—A small picture on canvas, containing six figures. The central one, a harlequin with a guitar and his face uncovered. A lady and a little boy are seated on the left.

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WATTEAU.—A similar picture on canvas, containing also six figures. A lady holding a music book is seated between two gentlemen, one playing a fife and the other a guitar. Above them rises a high rock or fountain. Two lovers are seen in the distance, and also a child climbing up to a vase of flowers.

BOUDEWYNS.—A small and very richly coloured landscape with deep green and brown trees against a brilliant blue and grey sky, only to be equalled in point of force and richness of tones by the modern water-colour paintings of Müller and Bonington. The figures are small and minutely finished. A hawking party is seen halting in the foreground.
Painted on oak.

CASTIGLIONE.—Jacob and Laban. The sheep and cattle are finished with the care of Adrian van der Velde, but brown and heavy in colour. The old man dressed in white raises his hands in surprise.
The picture is painted on canvas.

WATTEAU.—A composition of five figures close together. The centre one is a lady in white satin. Pierrot and a lady-harlequin support her. It is called "La Troupe Italienne," and engraved "à l'eau forte" from the original design by Boucher.

WATTEAU.—A composition of six figures. A lady dressed in yellow satin seated with her family under some trees. The distance is grey and of a wild character, very different from Watteau's works generally.

BOUDEWYNS.—A small richly-coloured picture. A piece of water in the middle distance. Persons on horseback are seen winding round a road in the right-hand corner. A laden camel bearing also a youth follows them. The vegetation is remarkable for the intense richness of its colouring.
Painted on oak.

PANNINI.—Ancient ruins. A fancy composition with a pyramid—perhaps that of Caius Cestius—and the statue of the Farnese Hercules forming the most prominent features.

Unknown.—Horses and dogs in a farm-yard. A small, clever sketch in light oil colours on a brown ground.

PANNINI.—Ancient ruins. A fancy piece, very mellow in colour, with the Florentine group of the Wrestlers (see *ante*, page 21) on a lofty pedestal as the chief feature. This picture closely approaches the excellence of the elder Weenix. (See *ante*, page 27.)

TINTORETTO (School of). The Massacre of the Innocents. Probably the picture spoken of in the English Connoisseur by the name of "Herod's Cruelties." A good, small picture with numerous figures. Richly coloured.

Unknown.—Head of a bald and bearded old man looking up to the right. Life size and pale in colour.

Unknown.—Portrait of a young man. The head seen in three-quarters turned to the left, the eyes fixed on the spectator. Hair dark and low upon the forehead. Dress black with a white collar.

Painted on panel.

Unknown.—Portrait of an elderly lady, with a double chin, in a black hood and the white head-dress of a nun. The face is round and full, and her dark eyes are turned towards the spectator. The hair is entirely concealed from view. A companion picture to the preceding.

Painted on oak.

MACARTHY.—A small copy, very carefully painted, of the Carlo Dolci in the Grand Cabinet. (See *ante*, page 58.) Inscribed at the back "presented to Jane Blandford as an heir-loom."

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Unknown.—A pleasing moonlight scene, with the Holy Family in the foreground. St. Elizabeth on her knees caresses the infant Christ in the lap of the Virgin. St. Joseph appears behind. The rays of the moon are seen bursting from a cloud. A rich although dark and cold picture.

Unknown.—A laughing head, life size, looking down towards the right. Apparently taken from Baroccio.

D. MAAS.—View of Althorp. A large open space in front with numerous figures promenading. Many of them on horseback. For a miniature with a view of Althorp in the background, see *ante*, page 112.

Unknown.—Head of an old man looking down. The size of life.

ROTTENHAMMER.—A large panel picture representing the Seasons constructing garlands with fruit and flowers. Satyrs also appear bearing a basket of fruit. Cornfields and ploughing occupy the centre of the picture, whilst above Ceres is seen presenting her gifts to Jupiter, Neptune, Minerva, and other Olympian deities seated at a table.

PANNINI.—Fancy piece of ancient ruins. A small picture with the statue of the Farnese Flora on a pedestal very prominent.

PANNINI.—A vaulted building in ruins, and a sarcophagus on a lofty pedestal.
Painted on canvas.

PANNINI.—Ruins of the Coliseum, and the equestrian statue of Marcus Aurelius introduced in the foreground.

PANNINI.—A fancy combination of the Arch of Titus, the Arch of Trajan, and the Pantheon. A clever and spirited sketch.
Painted on canvas.

BLENNHEIM.

THE BILLIARD ROOM.

CONTAINING A SERIES OF 120 PAINTINGS BY D. TENIERS.



THE Archduke Leopold William,¹ when governor of the Low Countries, appointed Teniers his principal painter, and gave him the superintendence of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. Many of these pictures had been purchased from the collection of King Charles I., on their dispersion by the Parliament in 1649. Teniers painted small copies of the principal pictures in the Archduke's collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved and published in a folio volume, dedicated to his patron; it is now generally called the *Teniers Gallery*. The following is on the title-page:—‘Theatrum Pictorium Davidis Teniers, Antverpiensis pictoris serenissimorum principum Leopoldi Guillelmi Archiducis Austriae, & Joannis Austriaci pro Philippo IV., Rege Hispaniarum Belgij Gubernatorum. In quo exhibentur ipsius manu delineatae ejusque cura in aes incisae Picturae Archetypae Italicae quas ipse Ser^{mus}. Archidux in Pinacothecam suam Bruxellis collegit.’ The first edition was published at Brussels in 1660, and contains about two hundred engravings.

His own portrait, engraved by Lucas Vorsterman, jun., from a painting by Petrus Thÿs, is prefixed to the volume. The plate is entitled:—

‘David Teniers, Antuerpianus Sereniss^{is}. Leopoldo Archiduci, & Ioanni Austriaco Belgj Gubernatoribus Pictor familiaris, & Utrique à Cubiculis. A^o M.D.C.LIX. Ætat: 49.’

Teniers painted a picture of the interior of the gallery of Prince

¹ Leopold William, the son of Ferdinand II., Emperor of Germany, was born in 1604, and devoted to the ecclesiastical profession. He became bishop of Passau, Strasburg, Halberstadt, Olmutz, and Breslau, Grand Master of the Teutonic Order, and afterwards Governor of the Low Countries. He occasionally exchanged the crosier for the sword, and ranks among the distinguished military characters of the period. On the death of his brother, the Emperor Ferdinand III., he was put in nomination against his son Leopold; but he refused it from attachment to the interests of his house, and became a guardian to his nephew, who, at the age of 18, ascended the Imperial throne as Leopold I. in 1657. The Archduke Leopold William from this period relinquished the pursuit of arms and politics, and spent the remainder of his life in retirement, indulging his taste for the arts and botany. He died in 1662. See Coxe's ‘House of Austria.’

Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures.

This painting is still in the collection in the Belvidere Palace at Vienna (page 121 of the catalogue published in 1845 by Albert Krafft), and described also in Smith's 'Catalogue Raisonné,' No. 26 of the works of Teniers.

Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna.

The numbers upon the pictures and next to the titles in the following list correspond with numbers on the plates in the 'Teniers Gallery' above-mentioned.

The engravings in this work, it should be borne in mind, are, for the most part, the *reverse* of the originals, and also of the copies by Teniers in this apartment.

References have been added to Krafft's catalogue of the Belvidere pictures, and to the plates in the 'Galerie de Vienne,' 4 vols. 4to., by Charles Haas.

As these pictures were formerly numbered and catalogued by the late Rev. Vaughan Thomas, those references are still given at the conclusion of each description. The letters v. t. stand for his name.

- (1.) **No. 1.**—THE FRONTISPIECE, designed by Teniers for the 'Theatrum Pictorium,' now commonly known as the 'Teniers Gallery,' is engraved in that volume by J. Troyen.

It represents a portrait of the Archduke Leopold encircled in a wreath, with a sword and baton on one side, and a painter's palette, &c. on the other. Among the stems of the wreath, which comprises the palm branch, laurel, and garden flowers, is twisted a band with the motto "FORTITER SVAVITER" on it.

On the pedestal supporting this centre-piece is a dedication to the Archduke by Teniers, dated A° M.D.C.LVIII. A youthful figure of Valour, in full armour, stands at the side, and the busts of five eminent men are ranged on the cornice of an architectural recess in the background. Three boy-Cupids are introducing pictures and a tray of coins, books of music and drawings, and engraving tools lie in the foreground.

Two of the pictures supported by the Cupids are recognizable by being separately engraved in the volume; they were probably special favourites with the owner of the

gallery. One of these, the portrait of a young lady, by Palma Vecchio, will be described subsequently under No. 194. The other picture, however, is not included in the series at Blenheim, and a description of the original, by Giorgione, now preserved in the Belvidere Gallery at Vienna, may not be unacceptable in this place. It represents two male figures, half length. One, wearing a cuirass, but bare-headed, lays his hand on the shoulder of a young man crowned with vine-leaves, and at the same time conceals the handle of a stiletto behind him. The young man, apparently trying to escape, is in the act of drawing his sword. The background is dark, and the picture may be said to exhibit many of the characteristics of Giorgione in full force.

Ridolfi describes this picture in the first edition of his '*Maraviglie dell' Arte*,' published in 1648, as still in Venice (vol. i., p. 82), and names the personages as C. Plotius and C. Luscius, on the authority of Valerius Maximus. According to this writer (Lib. vi. 12) Plotius attacked and slew Luscius.

This picture is engraved in the '*Teniers Gallery*,' pl. 23, by J. Troyen.

The original, painted on canvas, is in the Belvidere Gallery at Vienna. See Kraft's Catalogue, p. 16, No. 10.

It has also been engraved in mezzotint by Prenner and by G. Leybold in Haas's '*Galerie de Vienne*,' pl. 26.

Passavant, in the text which he contributed to the last-named work, remarks that the face of the youth wearing the vine-wreath much resembles that of Giorgione himself, and expresses a suspicion that the real subject of the picture relates to some forgotten incident in the painter's own life.

(This frontispiece is numbered by v. t. 25.)

- (2.) 4.—ST. NICHOLAS AND A FEMALE SAINT, half-length figures, copied from Bellini.

St. Nicholas wears a brown cope, richly embroidered with gold, the figure of Moses being prominent in the border near the large morse, or brooch, which fastens the garment on his breast. His under-dress is white, and he holds three gold balls on a red book in one hand, and a long pastoral staff in the other. His hair is short and grey, and his eyes are fixed on the spectator. The female saint is seen in profile; a gold band with pearls and jewels encircles her brown hair, and her dress is lilac and gold.

A pilaster behind the figures suggests the idea that the original was only the portion of a larger picture.

BLenheim.

It is rich and mellow in colour, with a black background.
This picture is signed with Teniers' monogram **D**.
Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 113.)

- (3.) 5.—THE VIRGIN AND CHILD, full-length figures, seated on a throne. A tall, narrow picture, copied from Bellini.

The head of the Virgin is covered with a hood. Both figures look at the spectator. The Virgin holds out her hand as if for charity. The infant Christ, seated on her lap, wears a small shirt, and raises one hand in benediction; a small book also rests upon his knee.

The under-dress of the Virgin is a richly-patterned brocade. A peculiar girdle, or joined-band, is on the ground at her feet.

Painted on canvas stretched upon board.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 60.)

- (4.) 8.—A NAKED FEMALE, partially covered with a crimson drapery, seated on the ground at the foot of a leafless tree. A rich landscape beyond. Copied from Bellini.

Painted on canvas strained on board.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 21.)

- (5.) 9.—ST. SEBASTIAN. A half-length figure, copied from Bellini.

The saint is represented tied to a column, of which only the shaft is visible, looking upwards, pierced with three arrows and wounded also in the arm.

The background is very dark.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 116.)

- (6.) 14.—Copied from Giorgione. Half-length figure of a rough-haired, bearded man, holding a roll of paper in his left hand, and with the other pointing forward.

The complexion is very ruddy; he wears a brown fur cap, and a grey dress. The hands are red-brown. The scroll in his left hand is white.

The fore-shortening of the hand, which is raised above the elbow, exhibits many of the characteristics of Van Cleef, or the German School of that period.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 29.)

- (7.) 15.—PORTRAIT OF A MUSICIAN. Copied from Giorgione.

BLenheim.

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He is represented, half-length, in a full mantle, resting his left hand on a violin. He is crowned with leaves, and looks towards the spectator.

The background exhibits a crescent moon, with the rest of the disk traceable. The sky is stormy, and the distant building appears as if illumined by a flash of lightning.

Painted upon canvas stretched on board.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun., but not reversed as in all other instances in this series.

(The late Rev. Vaughan Thomas, who numbered this picture 50, called it "Nero fiddling. Rome burning in the distance.")

(8.) 16. ST. JOHN THE EVANGELIST. Copied from Giorgione.

He is represented in old age, holding a book open in one hand and his red mantle in the other. The eagle appears at the side behind him.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun. (Numbered by v. t. 90.)

** This picture is still in the Gallery of the Belvidere at Vienna, and described in Albert Krafft's Catalogue, Vienne, 1845, p. 15, *Chambre deuxième*, No. 3.

(9.) 18.—EUROPA. Copied from Giorgione.

The bull is seen dashing through the waves with Europa on his back, who appeals with violent gestures to her two companions, who stand in the foreground in attitudes of despair. Two oxen are in front of them. A shepherd, with a gourd hanging at his girdle, leaning against a tree on the opposite side, is absorbed in playing upon a pipe. Two oxen are at the foot of the same tree.

Grey and brown in tone, but, at the same time, a pale, clear picture. The absence of warm colours is remarkable.

The shepherd wears a blue jacket with white sleeves, brown breeches and bare legs.

This picture corresponds in size with the Europa by Titian (No. 69), also in this collection.

Engraved in the 'Teniers Gallery' by T. van Kessel. (Numbered by v. t. 104.)

(10.) 20.—THREE FIGURES IN A LANDSCAPE. Copied from "The Three Magi," by Giorgione, and subsequently altered by Teniers into three persons of a totally different character.

On a careful investigation, the former state of the picture can be traced, showing that it was in the first instance a faithful copy of the original. This is further attested by the engraving by J. Troyen in the 'Teniers Gallery.'

The long robe of the central standing figure has been changed into a pair of grey trowsers, a scarlet jacket and white handkerchief take the place of a large cape, and a dark green cap encircles his head. The most singular change perhaps is that of the conversion of the angle and compasses held by the young man seated on the ground into a spoon and a bowl of milk.

The old bearded man in a cowl, holding a tablet inscribed with astronomical figures, is converted into an old peasant with a broad-brimmed hat holding a sack. Instead, also, of a pair of compasses, he carries a spade. The left hand of the middle man is likewise introduced as holding a stick.

(Numbered by v. t. 12.)

* * The original picture is now in the Belvidere Gallery, page 8, No. 6, of Krafft's Catalogue. Engraved also in Haas's 'Galerie de Vienne,' pl. 25.

Mrs. Jameson thus explains the significance of this picture in her 'Legends of the Madonna,' page 240 :—"It represents a wild, rocky landscape, in which are three men. The first, very aged, in an oriental costume, with a long grey beard, stands, holding in his hand an astronomical table; the next, a man in the prime of life, seems listening to him; the third, a youth, seated and looking upwards, holds a compass. I have myself no doubt that this beautiful picture represents the 'three wise men of the East' watching on the Chaldean hills the appearance of the miraculous star, and that the light breaking in the far horizon, called in the German description the rising sun, is intended to express the rising of the star of Jacob."

- (11.) 27.—HERODIAS BEARING THE HEAD OF ST. JOHN IN A CHARGER : the Executioner in profile at her side. Copied from the School of Leonardo da Vinci.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 85.)

* * The original picture on panel is still in the Belvidere Gallery. See Krafft's Catalogue, page 37, No. 12.

- (12.) 28.—ST. SEBASTIAN. Copied from Andrea Mantegna.

The saint, a whole-length figure, is bound by cords to a column which forms part of a ruined triumphal arch. Fragments of bas-reliefs lie on the chequered marble pavement.

In the distance are seen figures on a road winding between two rocks, and beyond this, across an expanse of water, a rich landscape of houses and mountains. The martyr is pierced with numerous arrows, one of which has entered his forehead.

A clear, silvery-toned picture, with much blue in the broad expanse of sky.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 111.)

* * The original picture is now in the Belvidere Gallery at Vienna. See Krafft's Catalogue, page 53, No. 46. Painted on panel.

- (13.) **30.**—THE TOILET OF VENUS. Copied from Correggio.

Venus, naked after leaving the bath, seated at a table holding a looking-glass, in which a dove sees the reflection of itself; a comb in her right hand.

Through a distant window, Cupid is seen in the air guiding a warrior, carrying a lance on his shoulder, and advancing with rapid steps.

Engraved in the 'Teniers Gallery' by T. van Kessel, and copied again for Landon's Series 'Vie et Œuvre du Corrège,' Paris, 4to. 1811, pl. 66.

(Numbered by v. t. 75.)

- (14.) **31.**—AN INCANTATION. Copied from Correggio.

A witch, kneeling in front of a chair upon a magic circle, inscribed on the ground, upon which also are laid a book, vases, compasses, a knife, a lamp, and a human arm-bone, turns round to Cupid as he flies off towards a window. A bearded man with two spears and a helmet lies asleep on the opposite side of the circle. A star shines over his head.

Engraved in the 'Teniers Gallery' by Q. Boel, and also in Landon's 'Vie et Œuvre du Corrège,' pl. 65.

(Numbered by v. t. 67.)

- (15.) **36.**—ADAM AND EVE IN PARADISE. Copied from Padovanino.

They are seated under a tree, round the trunk of which the serpent is coiled; a leopard and rabbit are seen on one side.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. t. 41.)

- (16.) **38.**—MOSES STRIKING THE ROCK. Copied from Primaticcio.

Six figures, all standing, with the exception of one woman, who kneels. The garments of Moses are lilac, with a yellow mantle. His hair and beard are quite white. The old man in front with white hair wears a blue dress and crimson mantle.

The original picture is now in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 145, No. 4.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 74.)

- (17.) **39.**—JUDITH WITH THE HEAD OF HOLOFERNES. Copied from Saraceno, called Carlo Veneziano.

A night scene, with the rich brown effect of Honthorst. An old woman holds a candle, and at the same time opens a sack to receive the head.

Judith wears a crimson bodice. Her dark arm against the white sleeve is very effective. The head of St. John is in deep brown shade.

The original picture is still in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 41.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 45.)

- (18.) 41.—CUPID SUBDUING PAN. Copied from Carracci. (See *ante*, page 99.)

The god of Love kneels upon Pan, as he struggles on the ground, and ties a cord round his neck. The syrinx and the bow and quiver lie beside them. A tall, upright picture.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 95.)

- (19.) 46.—VIRGIN AND CHILD SEATED BETWEEN TWO SAINTS. Copied from Polidoro Veneziano (Lanzani).

St. Nicholas kneels, resting one hand on a book, and with the other holding a pastoral staff, towards which the infant Christ extends his arms. He wears a dark blue robe lined with crimson over a white dress. A monastic female saint, probably St. Theresa or St. Clara, kneels by the side of St. Nicholas. Her dress is grey-black, with a white wimple. A rich landscape in the background.

The three balls, the emblem of St. Nicholas, are in the extreme right-hand corner. The dress of the Virgin is crimson.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 16.)

- (20.) 47.—A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani).

The Virgin, in a crimson dress, reclining against a bank under a tree, holds a book in both hands, and looks down towards the infant Saviour lying on white linen upon a blue mantle. St. Joseph, beside her, rests with both hands on a crutch-shaped staff, and looks towards the book.

Distant landscape, with sea beyond; towers and buildings. A long picture.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 4.)

- (21.) 48.—A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani).

The infant St. John brings a lamb to the infant Christ, who, as he stands on the Virgin's lap, leans forward with an expression of pleasure. A parrot on the ruined wall behind the Virgin. A long landscape.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 3.)

- (22.) 51.—HERODIAS WITH THE HEAD OF JOHN THE BAPTIST. Copied from Titian.

Half-length figures. A black boy and an attendant, with hands raised to a veil on his head, are introduced. A very subdued and grey-toned picture. It seems to have been enlarged at the lower part. The dress of Herodias is a dull pink, with grey-white sleeves and frill. Her hair is light yellow. She wears a string of beads round her neck.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

An inner frame is introduced in this painting which does not appear in the engraving.

(Numbered by v. t. 42.)

- (23.) 52.—TITIAN. Copied from Titian.

His own portrait in a black cap, with long grey beard, a black furred robe, and a turned-down white collar; a triple gold chain round his neck.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original picture on panel is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 44.

It was engraved in 1587 by Agostino Carracci; engraved also in Haas's 'Galerie de Vienne,' No. 28.

(Numbered by v. t. 119.)

- (24.) 54.—PORTRAIT OF A GENTLEMAN, bare-headed, with dark beard. Copied from Titian.

A half-length figure in a dark furred robe, holding a letter; the thumb of his left hand thrust into his girdle.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 56.)

- (25.) 55.—A MALE PORTRAIT. Copied from Titian.

Half-length figure, with black-brown hair, in a blue-grey satin dress with slashed sleeves; his left hand holding the grey-white fur trimming of his dress on the opposite side. Dark beard and short straight hair.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 92.)

- (26.) 56.—A MALE PORTRAIT. Copied from Titian.

A half-length figure, with dark beard and black cap, wearing a furred gown; his right hand, with a letter, resting on a table at his side. The thumb of the other hand fixed in his girdle. A ring on the fore-finger.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 89.)

- (27.) 57.—PORTRAIT OF THE ARTIST'S PHYSICIAN, called IL PARMA. Copied from Titian.

A half-length figure, with flowing grey hair, no beard, but small moustaches, in a plain black dress, part of which he holds with his left hand. Two large rings are on his fingers.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 40.

(Numbered by v. t. 93.)

- (28.) 58.—ST. CATHERINE. Copied from Titian.

Half-length figure in a white dress. Her right hand holds the broken wheel; the left, holding a palm-branch, rests on a pedestal. Her eyes are fixed on the spectator. She wears a crimson dress, and white sleeve with blue band passing across from her shoulder.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 29.

(Numbered by v. t. 61.)

- (29.) 59.—PORTRAIT OF A SCULPTOR, OR ANATOMIST. Copied from Titian.

Half-length figure holding a fragment of a small figure, dressed in black, with a white lining to his sleeve, and looking over his shoulder at the spectator; his left arm is partially bare. Very dark brown hair; sallow complexion.

Simple and clear in colour, and remarkably well painted. The torso of grey marble is excellent.

The portrait has till recently been called Sansovino. It is now named Vesalius.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 18, No. 24.

It is also engraved in Haas's 'Galerie de Vienne,' No. 35.

(Numbered by v. t. 15.)

- (30.) 62.—A HOLY FAMILY. Copied from Titian.

The Virgin holding the infant Saviour standing on a table. He shows her with both hands some fruit which the youthful St. John has given him. The Virgin is also receiving flowers in her left hand from St. John, who looks anxiously towards Christ, and holds in his left hand the strip of parchment. Cherries lie on the table. St. Joseph with a staff, and Zacharias wearing a turban, stand at the sides. The drapery

of a canopy is behind the central figures. Half-length figures. Very dark and grey in tone.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 21, No. 45.

(Numbered by v. t. 62.)

- (31.) **66.**—THE VIRGIN AND ST. LOUIS ADORING THE INFANT SAVIOUR. Copied from Titian.

Half-length figures. The youthful Saviour lies on the Virgin's lap, and raises his arms as he looks towards her. St. Louis, with bare head and tonsure, wears a cope embroidered with fleurs de lis. A distant church is seen between him and the curtain which falls behind the figure of the Virgin.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 30.)

- (32.) **69.**—THE RAPE OF EUROPA. Copied from Titian.

Europa, on the bull dashing through the water, occupies the extreme right-hand corner. Her three companions are seen lamenting her departure on the distant shore.*

The figures are altogether subordinate to the landscape, which is of a wild and rocky character. The general tone is very cold, but softer and more pleasing than the engraving would indicate.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. t. 97.)

- (33.) **74.**—ÆGINA. Copied from Titian.

The nymph reclines on a bed, looking upwards to a flame issuing from clouds. An old woman with a stag, or antelope, are at the foot of the couch. Ægina rests one hand on a large circular dish. Jupiter visited this object of his passion under the form of a flame of fire.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 106.)

- (34.) **76.**—ULYSSES ALDROVANDI. Copied from Titian.

He holds in his left hand the claw of a small bird ; his right hand is raised to his breast.

The original of this picture is painted on canvas, and is considered by Passavant to belong to the class of Titian's finest portraits.

Ulysses Aldrovandus, the great naturalist, was born of a noble family at Bologna in 1522. He quitted a mercantile life for the pursuit of science, and in 1568 induced the senate of Bologna to establish a botanic garden. He formed an extensive museum, and delivered public lectures. His writings on natural history are exceedingly voluminous. He died 1607, in his 85th year.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
The original picture is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 15, No. 5.

It is also engraved by J. Krepp in Haas's 'Galerie de Vienne,' vol. i., pl. 34. In this engraving there is a cap lying on the table beside him which does not appear in the 'Teniers Gallery' plate.

(Numbered by v. t. 91.)

(35.) 79.—PORTRAIT OF A LADY. Copied from Titian.

She wears a deep crimson dress with sleeves. White collar and under-dress. A row of pearls hang in front. Her hair is brown. The background dark grey. Her left hand rests on a table covered with a rich carpet; she wears a girdle and pendant, which she raises with her right hand.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 1.

(Not specified by v. t.)

(36.) 81.—ST. ALOISIUS GONZAGA THE JESUIT. Copied from Titian.

A half-length figure, beardless and dressed in black, holding in one hand a brown sponge and two brown arrows, and pressing the other fervently to his breast. He looks upward towards a ray of light descending upon him. His head is encircled with a glory. His hair and eyes are dark brown.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 30.

(Numbered by v. t. 84.)

(37.) 82.—AN ALLEGORY. Copied from Titian.

A female figure on her knees embracing a child kneeling beside her, pointing upwards to a ray of light. A winged angel seems about to take charge of the child.

Engraved in the 'Teniers Gallery' by L. Popels.

(Numbered by v. t. 76.)

(38.) 83.—PORTRAIT OF A NOBLEMAN. Copied from Titian.

Dressed in black, with his left hand on the hilt of his sword; a gold medallion is prominent in his black cap. A curtain forms the background.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 27.

(Numbered by v. t. 100.)

(39.) 84.—LUCRETIA. Copied from Titian.

BLENHEIM.

A half-length figure with furred mantle, and a striped scarf hanging over her right shoulder.

Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. t. 81.)

- (40.) 85.—ST. JAMES THE GREATER. Copied from Titian.

Seen to the girdle. He holds a staff in one hand, and rests the other on a book.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 17, No. 18.
(Numbered by v. t. 82.)

- (41.) 86.—PORTRAIT OF A NOBLEMAN. Copied from Titian.

A half-length figure, wearing a black cap and long black Spanish cloak. Both hands attached to the girdle in front. Two large rings on the left hand. Expression of countenance and grey and brown beard resemble Philip II. The head is admirably painted in mellow tone.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 43.)

- (42.) 87.—DIANA. Copied from Titian.

A half-length figure, standing by a pedestal caressing a spaniel which jumps up to her. A very large arrow is in her right hand. She looks towards the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 87.)

- (43.) 88.—BENEDETTO VARCHI, the Historian. Copied from Titian.

Holding a small book in his right hand, and resting the left arm upon the pedestal of a column.

The original picture, signed "TITIANUS F.," is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 37.

Varchi was born at Florence in 1502. He wrote commentaries on Dante and Petrarch, and published the 'Storia Fiorentina' from the year 1527 to 1533. He died in 1565.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 53.)

- (44.) 90.—JOHN FREDERICK, ELECTOR OF SAXONY. (?) Copied from Titian.

Seated in an arm-chair, wearing a mantle trimmed with fur. He holds a cap in his left hand. Seen to the knees.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

BLenheim.

The original picture is in the Belvidere Gallery at Vienna :
see Kraft's Catalogue, p. 21, No. 46.

(Numbered by v. t. 115.)

- (45.) 93.—VENUS AND CUPID, known as "La Vénus qui se mire."
Copied from Titian.

Cupid holds a square black looking-glass to Venus, who is seen to the knees seated on a couch. A furred dress partially covers her right shoulder, and envelopes the lower part of her figure.

A copy from this picture, attributed to Rubens, is at Hampton Court Palace.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 86.)

- (46.) 94.—HALF-LENGTH PORTRAIT OF A YOUNG LADY. Copied from Titian.

She is seen standing, looking at the spectator, holding a small white animal on her hand. It is fastened to her bracelet by a chain from a collar round its neck. Her dress is of a yellow-brown colour, and peculiarly graceful and simple in form. A rose appears on her bosom.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 78.)

- (47.) 97.—PORTRAIT OF A DOGE OF VENICE. Copied from Tintoret.

Nicolas da Ponte, the eighty-seventh Doge of Venice, represented at a very advanced age, seated, wearing the crimson ducal cap and mantle, and leaning his left hand on one of the arms of the chair. Seen only to the waist, but both hands are shown. His beard is yellow-grey.

Nicolas da Ponte was born in 1487, elected doge in 1578, and died 1585, at the age of 98.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna :
see Kraft's Catalogue, p. 10, No. 26.

(Numbered by v. t. 22.)

- (48.) 99.—THE AGONY IN THE GARDEN. Copied from Tintoret.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 48.)

- (49.) 101.—AN AGED MAN ATTENDED BY A BOY. Copied from Tintoret.

This venerable personage, bending with the weight of years, is seated, resting both hands on the arms of his chair. He wears a furred robe, and a black cap. His figure is seen

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below the knees. The boy stands on his left side, and looks at the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 13, No. 48.

(Numbered by v. t. 51.)

- (50.) **103.**—A VENETIAN SENATOR. Copied from Tintoret.

An old man in a black robe, with white beard. Half-length figure.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery: see Krafft's Catalogue, p. 8, No. 7.

(Numbered by v. t. 8.)

- (51.) **105.**—CATTLE IN A LANDSCAPE. Copied from Tintoret.

A cold but clear-toned picture. The cows are white and brown. The distant shepherd pointing to the right wears a crimson jacket.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 2.)

- (52.) **110.**—LAZARUS BEING LIFTED OUT OF THE TOMB. Copied from Pordenone.

Engraved on a double scale in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 58.)

- (53.) **111.**—ST. NICHOLAS. Copied from Paul Veronese.

He stands on a rocky shore; a ship in a storm is in the background. He is represented at full-length, wearing the mitre and episcopal robes. The three balls are on a book in his right hand.

St. Nicholas of Myra was invoked by persons in peril of their lives at sea. Harbours of refuge and chapels and altars on the sea-coast were formerly dedicated to him.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original picture, on canvas, half the size of life, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 34.

(Numbered by v. t. 64.)

- (54.) **112.**—ST. JOHN SEATED, WITH THE LAMB BY HIS SIDE. Copied from Paul Veronese.

An upright picture.

Engraved in the 'Teniers Gallery' by Q. Boel.

Dull grey in tone, like No. 51.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 143, No. 35.

(Numbered by v. t. 101.)

- (55.) **116.**—VENUS AND ADONIS. Copied from Paul Veronese.

They are seated under the shade of trees and a large drapery. Cupid stands at the side of Venus, and dogs of the chase surround them.

Engraved in the 'Teniers Gallery' by T. van Kessel.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 141, No. 17.

(Numbered by v. t. 69.)

- (56.) **117.**—THE RESURRECTION. Copied from Paul Veronese.

Four figures, one-third the size of nature. An upright picture.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 143, No. 32.

(Numbered by v. t. 17.)

- (57.) **118.**—ADAM AND EVE AFTER THE EXPULSION. Copied from Paul Veronese.

Our first parents are represented with their first-born seated under the shade of a rough wooden trellis covered with leaves. Adam stoops to collect water from a rill.

Engraved in the 'Teniers Gallery' by J. Troÿen.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 139, No. 5.

(Numbered by v. t. 99.)

- (58.) **119.**—THE SACRIFICE OF ISAAC. Copied from Paul Veronese.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 5.)

- (59.) **124.**—JESUS ADDRESSING THE WOMAN ON HIS WAY INTO THE HOUSE OF JAIRUS. Copied from Paul Veronese.

A composition of fifteen figures, one-third the size of nature: see St. Mark v. 33.

Engraved in the 'Teniers Gallery' by J. Troÿen.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 14, No. 52.

(Numbered by v. t. 11.)

- (60.) **125.**—ESTHER APPROACHING AHASUERUS. Copied from Paul Veronese.

An elaborate composition, with many figures.

A dwarf seated on the ground by a large dog is prominent

BLenheim.

in the foreground. A turbaned figure seated at the foot of the throne has a dog in his lap.

Engraved on a double scale in the 'Teniers Gallery' by W. Hollart.

* * This picture is painted on canvas stretched on a frame, and the only one belonging to the Teniers series on that material.

(Numbered by v. t. 38.)

- (61.) **127.**—VENUS ENDEAVOURING TO DETAIN ADONIS FROM THE CHASE. Copied from Schiavone.

This composition is taken from the well-known picture now in our National Gallery. Cupid is here introduced flying away with a bird in his hand. A vase or metal jar lies in the corner.

Engraved in the 'Teniers Gallery,' where it is ascribed to Schiavone, by Q. Boel.

The original picture is in the Belvidere Gallery at Vienna, and attributed to the School of Titian: see Krafft's Catalogue, p. 14, No. 54.

(Numbered by v. t. 65.)

- (62.) **128.**—THE INFANCY OF JUPITER. Copied from Schiavone.

Two Corybantes are seen blowing strangely crooked trumpets to drown the cries of the infant god, who is being suckled by his nurse.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 71.)

- (63.) **130.**—A HOLY FAMILY. Copied from Schiavone.

The infant Saviour bends from the Virgin's lap across the cradle to kiss St. John. Elizabeth, on the other side, leaning on a book, gazes at the children. A lamb lies in front of the Virgin's foot-stool.

Engraved in the 'Teniers Gallery' by C. Lauwers.

(Numbered by v. t. 110.)

- (64.) **131.**—THE ESCAPE OF ÆNEAS. Copied from Schiavone.

He bears Anchises on his shoulders, who holds the palladium aloft. Ascanius runs at their side. The ship with persons embarking is in the distance.

Engraved in the 'Teniers Gallery' by C. Lauwers.

(Numbered by v. t. 70.)

- (65.) **132.**—An Allegorical Subject. Copied from Schiavone.

Three female figures and a child.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 79.)

- (66.) **134.**—ADORATION OF THE SHEPHERDS. Copied from Schiavone.
An upright picture, with ruins in the background.
Engraved in the 'Teniers Gallery' by Q. Boel.
The original picture is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 13, No. 47. The figures are on a
small scale.
(Numbered by v. t. 59.)
- (67.) **135.**—An Historical composition, with five principal figures.
Copied from Schiavone.
A female kneeling before two armed warriors. She is
attended by two women, one of whom holds a casket. Nu-
merous figures in the background embarking with stores and
treasure would indicate that the lady is about to depart.
Engraved in the 'Teniers Gallery' by Q. Boel.
(Numbered by v. t. 36.)
- (68.) **136.**—An Historical Sketch. Copied from Schiavone.
Curius Dentatus, the Roman general, refusing the presents
of the Samnites.
Engraved in the 'Teniers Gallery' by Q. Boel.
The original picture is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 146, No. 12.
(Numbered by v. t. 13.)
- (69.) **139.**—CHRIST BOUND BEFORE PILATE. Copied from Schiavone.
Six half-length figures. The Saviour's hands are tied by
cords. His dress is grey. Pilate wears red and yellow. A
brown-toned picture.
Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 28.)
- (70.) **148.**—THE ASCENSION. Copied from Bassano.
An upright picture with an arched top.
Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 37.)
- (71.) **149.**—PORTRAIT OF AN ECCLESIASTIC. Copied from Bassano.
Dressed in a white surplice, with dark eyes, moustaches,
and beard, and a rather bald and round head. Seen to the
elbows.
Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 1.)
- (72.) **150.**—A SHEPHERD BOY PLAYING A PIPE. Copied from Bassano.
Crowned with vine leaves, and looking at the spectator.
Engraved in the 'Teniers Gallery' by J. Troÿen.

The original picture, in the Belvidere Gallery at Vienna, is signed on the background FRANC. BASS. FEC. It is painted on copper: see Kraft's Catalogue, p. 8, No. 8.
(Numbered by v. t. 32.)

- (73.) **151.**—A LANDSCAPE, WITH SHEEP AND GOATS. Copied from Bassano.

Engraved in the 'Teniers Gallery' by Q. Boel.
(Numbered by v. t. 9.)

- (74.) **152.**—THE GOOD SAMARITAN. Copied from Bassano.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 9, No. 12.

(Numbered by v. t. 26.)

The monogram **D** and 17 are marked on the back of the panel of this picture.

- (75.) **170.**—ST. JEROME. Copied from Palma Giovane.

The saint is seen naked, seated among rocks reading the Scriptures. A skull is placed on a rock at his side. The lion sleeps in the foreground.

Engraved in the 'Teniers Gallery' by Q. Boel.
(Numbered by v. t. 102.)

- (76.) **171.**—THE MAGDALENE DYING IN THE WILDERNESS. Copied from Palma Giovane.

She is extended naked upon rocks; a skull in her hand, a book at her feet, and the vase of ointment on the ground at a little distance. A rough wooden cross is planted beside her. Rays of light descend upon her closing eyes.

Engraved in the 'Teniers Gallery' by T. van Kessel.
(Numbered by v. t. 72.)

- (77.) **172.**—ST. JOHN IN THE WILDERNESS. Copied from Palma Giovane.

Seated among rocks holding a reed-cross. The lamb lies in the foreground.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 52.)

- (78.) **173.**—ST. MARY OF EGYPT DYING. Copied from Palma Giovane.

A very emaciated form, with long hair, reclining on a rock among wild trees. A cross made of branches of trees planted before her.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. t. 96.)

- (79.) 174.—THE SAVIOUR RISEN FROM THE TOMB. Copied from Palma Vecchio.

He holds the banner of redemption, and exhibits the wounds in the hands and feet. A fine full-length figure.

Engraved in the 'Teniers Gallery' by R. Eynhouedts.
(Numbered by v. t. 68.)

- (80.) 175.—DANIEL IN THE LIONS' DEN. Copied from Palma Giovane.

An angel descends with a basket of loaves. Daniel is seated on the ground with his hands folded in prayer.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 88.)

- (81.) 176.—ST. JOHN THE BAPTIST. Copied from Palma Giovane.

He is represented as a full-grown man drawing water from the spring. The lamb jumps up beside him, as if anxious for the draught.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 49.)

- (82.) 177.—A HOLY FAMILY. Copied from Palma Giovane.

The Virgin, seen to the knees, folds her hands in prayer as she observes the two infants embracing.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
This picture is marked at the back D.
(Numbered by v. t. 80.)

- (83.) 178.—CAIN KILLING ABEL. Copied from Palma Giovane.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 22.

(Numbered by v. t. 40.)

- (84.) 180.—SALVATOR MUNDI. Copied from Palma Giovane.

Resting the left hand on a globe, and raising the right in the act of blessing. A half-length figure.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 47.)

- (85.) 181.—ST. PETER. Copied from Palma Giovane.

A half-length figure, very aged, holding the book and one key only.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 109.)

- (86.) 182.—ST. PAUL. Copied from Palma Giovane.

A corresponding figure to the preceding. He rests the book on a table, and retains the sword in his left arm; the right hand is raised, pointing upwards.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.
(Numbered by v. t. 39.)

- (87.) 184.—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Seen nearly to the knees, standing with one hand resting on her hip, and the other raised to her long, luxuriant light tresses. Dark background. Her dress is white; her hair light brown.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. t. 77.)

- (88.) 186.—HERODIAS WITH THE HEAD OF ST. JOHN. Copied from Palma Giovane.

Clad in a gracefully-shaped dress, and with her hair peculiarly arranged. She looks at the spectator, and holds the head of the Baptist in a charger. A woman beside her wearing a peculiar coif, or head-dress, looks at the head and raises her hand. Figures half-length.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 39.

(Numbered by v. t. 112.)

- (89.) 187.—ST. JUSTINA OF PADUA. Copied from Palma Giovane.

A seated figure, seen to the knees, with a book before her, and a dagger plunged into her bosom. Gondolas on the water are seen in the background.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 103.)

- (90.) 190.—PORTRAIT OF A BEARDLESS OLD MAN. Copied from Palma Vecchio.

He wears a black cap over his long yellow-grey hair, and holds his black mantle with one hand. Sky and rocks form the background.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 117.)

- (91.) 192.—ANGEL IN ADORATION. Copied from Palma Vecchio.

Half-length figure with hands folded in prayer. The

BLENHEIM.

colour of the dress is a madder-red, with blue collar and rich brown hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. t. 34.)

- (92.) **193.**—ANGEL IN ADORATION. Copied from Palma Vecchio.
Companion picture to the preceding. The hands are crossed on the breast. The dress here is green.
Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. t. 94.)

- (93.) **194.**—PORTRAIT OF VIOLANTE, THE PAINTER'S DAUGHTER. *
Copied from Palma Vecchio.

Seen to the waist, wearing very full sleeves. One hand is visible. Her hair is flaxen and flowing. She wears a violet, in allusion to her name, on her bosom. Her sleeve is pale orange-brown, puffed or slashed with white and edged with black. A pale blue mantle over her left arm, hanging also behind the right shoulder.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original picture, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 11.

This picture is also introduced in the frontispiece to the 'Teniers Gallery,' engraved by Trojen: see *ante*, p. 145.

(Numbered by v. t. 33.)

- (94.) **195.**—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Richly dressed, with flaxen hair, and holding in one hand a fan of feathers. Seen to the waist.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 9.

(Numbered by v. t. 120.)

- (95.) **196.**—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Dressed in rich green silk lined with orange, with a white under-dress, holding a small brown circular box in one hand. Her hair is a rich light brown, with dark eyes.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 12.

(Numbered by v. t. 54.)

- (96.) **197.**—A NAKED FEMALE, partially enveloped in a richly-embroidered drapery. Copied from Palma Giovane.

Seen to the knees, crowned with white and pink flowers,

BLenheim.

and holding roses in her lap. Light brown hair and grey drapery.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. t. 31.)

- (97.) **199.**—THE VIRGIN AND CHILD WITH SAINTS. Copied from Palma Giovane.

Half-length figures. St. Catherine with the wheel and palm-branch on one side, and St. John, as a bearded man, with cross and scroll attached to it, on the other.

(Numbered by v. t. 44.)

- (98.) **200.**—APOLLO FLAYING MARSYAS. Copied from Palma Giovane.

Marsyas is bound to a tree. A violin lies near Apollo. Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 6.)

- (99.) **201.**—PAN PLAYING ON HIS PIPES IN PRESENCE OF APOLLO AND MIDAS. Copied from Palma Giovane.

Three figures in a landscape. Apollo holds the violin, and Midas has pointed ears.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 55.)

- (100.) **202.**—CAIN KILLING ABEL. Copied from Palma Giovane.

An upright square picture, with much breadth of shadow on the figures. Abel falls with his head towards the spectator.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 7.)

- (101.) **203.**—VIRGIN AND CHILD AND SAINTS. Copied from Palma Vecchio.

The infant Saviour, clad in a little shirt, stands in the Virgin's lap, one of his feet being held in her right hand, and receives a banner from St. Ursula, who kneels with three other virgins at his feet. St. Ursula holds an arrow in her left hand. The female behind her (probably the votress of the picture) folds her hands in prayer; the others carry palm-branches of martyrdom. On the opposite side of the picture, St. Mark is seated, with his head covered, writing in a book. The lion crouches at his feet.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 8. It is engraved by Kotterba in Haas's 'Galerie de Vienne,' pl. 39.

Passavant, in speaking of this picture, says that it was removed, together with the rest of the collection, from Brussels to Vienna in 1657. The figures are nearly the size of life.

(Numbered by v. t. 98.)

- (102.) **209.**—THE FALL. Copied from Paris Bordone.

Eve holds the apple towards Adam. He seems to avoid it. Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 73.)

- (103.) **211.**—VENUS AND CUPID. Copied from Paris Bordone.

Venus reclines on the ground under a tree, holding an arrow in one hand, and stretches the other towards Cupid, who approaches her with a basket of fruit. A rich landscape background.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 35.)

- (104.) **215.**—THE BLIND LEADING THE BLIND. Copied from Domenico Feti.

A landscape with four figures.

Engraved in the 'Teniers Gallery' by Q. Boel.

Painted on very rough board.

(Numbered by v. t. 24.)

- (105.) **219.**—ANDROMEDA. Copied from Domenico Feti.

Andromeda seated and bound to a rock surrounded by waves forms the centre of the picture. On one side Perseus, mounted on the winged steed Pegasus, descends upon the monster. On the opposite side numerous figures crowd the distant shore, whilst others are seated on the rocks above them observing the contest with intense anxiety. Clearly and freshly painted; excellent.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. t. 105.)

- (106.) **220.**—THE TRIUMPH OF GALATEA. Copied from Domenico Feti.

The sea-nymph is borne along the surface of the waves in a shell-car drawn by dolphins, and led by Naiads and Tritons. Cupid, with white wings, hovers in the air above her, holding aloft a fluttering pale crimson drapery. Polyphemus, a large brown figure, gazes upon her from a rock in the distance.

A brilliant and clear picture.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original, painted on panel, is in the Belvidere Gallery

at Vienna: see Krafft's Catalogue, p. 147, No. 17. The figures in the original are small.

(Numbered by v. t. 10.)

- (107.) **221.**—ST. MARGARET VICTORIOUS OVER SIN. Copied from Domenico Feti.

She holds the demon at her feet by a cord, and looks upward to a flood of light which bursts over an altar with bas reliefs on it.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 153, No. 29.

(Numbered by v. t. 107.)

- (108.) **222.**—THE MARRIAGE OF ST. CATHERINE. Copied from Domenico Feti.

The infant Saviour seated on the lap of the Virgin places the ring on the finger of St. Catherine, who rests her right hand upon the broken wheel. St. Dominick, holding the lily, with the star on his forehead, and St. Peter Martyr, with a knife penetrating his head, stand on each side. A circle of stars surround the head of the Virgin. An arch and curtain compose the background.

A grand composition, with full-length figures on a large scale, and coloured with a force and richness resembling Guercino. St. Dominick, with dark brown hair, is clothed in black. St. Catherine, with a white sleeve, wears a dark crimson robe.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original, painted on canvas, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 31, No. 46.

Engraved also by Axmann in Haas's 'Galerie de Vienne,' pl. 82.

(Numbered by v. t. 57.)

- (109.) **226.**—ST. PETER IN REPENTANCE. Copied from Guido Reni.

An octagonal picture. A very aged head; both hands are seen.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 45, No. 22.

(Numbered by v. t. 118.)

- (110.) **227.**—SUSANNA AND THE ELDERS. Copied from Guido.

Three full-length figures.

BLenheim.

Engraved in the 'Teniers Gallery' by T. van Kessel.
(Numbered by v. t. 27.)

- (111.) **233.**—**SUSANNA AND THE ELDERS.** Copied from Guido.
Half-length figures. Susanna wears a turban.
Engraved in the 'Teniers Gallery' by P. Lisebetius.
There is a repetition of the original of this picture in the
National Gallery.
(Numbered by v. t. 14.)

- (112.) **232.**—**ST. JEROME SEATED BEFORE HIS CELL, AND HOLDING UP
A CRUCIFIX.** Copied from Dosso Dossi.

A long picture, remarkable for the punning device by
which the painter expressed his name. A human bone is
thrust through a large letter D in the foreground. A church,
with figures at the entrance, is observable in the distance.
A large book is open before the saint, and the lion slinks
away, as if frightened, up the steps of his retreat.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original picture, upon canvas, is in the Belvidere
Gallery at Vienna: see Kraft's Catalogue, p. 49, No. 8.

It is also engraved by Kovatsch in Haas's 'Galerie de
Vienne,' pl. 15.

Passavant observes that the original has been much injured
by time.

(Numbered by v. t. 23.)

- (113.) **236.**—**ANGELS BEARING THE BODY OF ST. CATHERINE.**

A composition of six figures. A boy angel at one side
sits upon the broken wheel, and raises a crown with both
hands. The sword is behind him. On the opposite side a
child holds the palm of martyrdom.

Engraved in the 'Teniers Gallery' by J. Troyen.

The inscription on this plate attributes the original to
"C. Byioni."

(Numbered by v. t. 20.)

- (114.) **238.**—**ECCE HOMO.** Copied from Varotari or Padovanino.

A half-length figure of the Saviour crowned with thorns;
the hands tied, and holding a reed.

Engraved in the 'Teniers Gallery' by J. Troyen.

The inscription on this plate attributes the original to
"P. Varrotary."

(Numbered by v. t. 66.)

- (115.) **239.**—**MATER DOLOROSA.**

A half-length figure. Companion to the preceding picture.

BLenheim.

170 THE BILLIARD ROOM—*Teniers Paintings continued.*

Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. t. 83.)

- (116.) **241.**—**MARTHA IMPLORING HER SISTER MARY MAGDALENE TO ABANDON HER VANITY.** Copied from G. B. Lopicino.

Mary is seated at her toilet, whilst a maid arranges her profuse tresses of hair. The vase of ointment is on the table beside her looking-glass. Martha, covered with a white hood, wrings her hands in agony.

The figures are seen to the knees.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original picture is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 37, No. 19.

(Numbered by v. t. 114.)

- (117.) **242.**—**PORTRAIT OF AN ECCLESIASTIC.** Copied from Vincenzo Catena.

A half-length figure, representing a canon in a robe of violet patterned silk, holding a large book upright on a table before him with both hands. He is beardless, and wears a dark cap over his dark and rather short-cut hair.

Perhaps one of the simplest and most impressive of the whole series.

It is a rather pale picture in point of general tone. The background is light grey.

A pink scarf is thrown over his right shoulder. The dress is blue-grey with broad sleeves. The folio volume is pale brown. His complexion is fair, with dark hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture, nearly the size of life, and painted on wood, is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 20, No. 33. The picture is inscribed on the upper part of the plain grey background, "VINCENTIUS CATENA PINXIT."

(Numbered by v. t. 108.)

In addition to these are three pictures which do not belong to the Teniers Series :—

- (118.) **A.**—**TRAVELLING BEGGARS REPOSING, WITH A DONKEY.**

Painted on canvas stretched on a frame.

Of doubtful authenticity.

(Numbered by v. t. 18.)

- (119.) **B.**—**THE SNAIL GATHERERS.**

Two men and a woman. The latter points to the snail's horns.

BLENHEIM.

Of doubtful authenticity.

Painted on canvas stretched upon board. Marked II at the back.

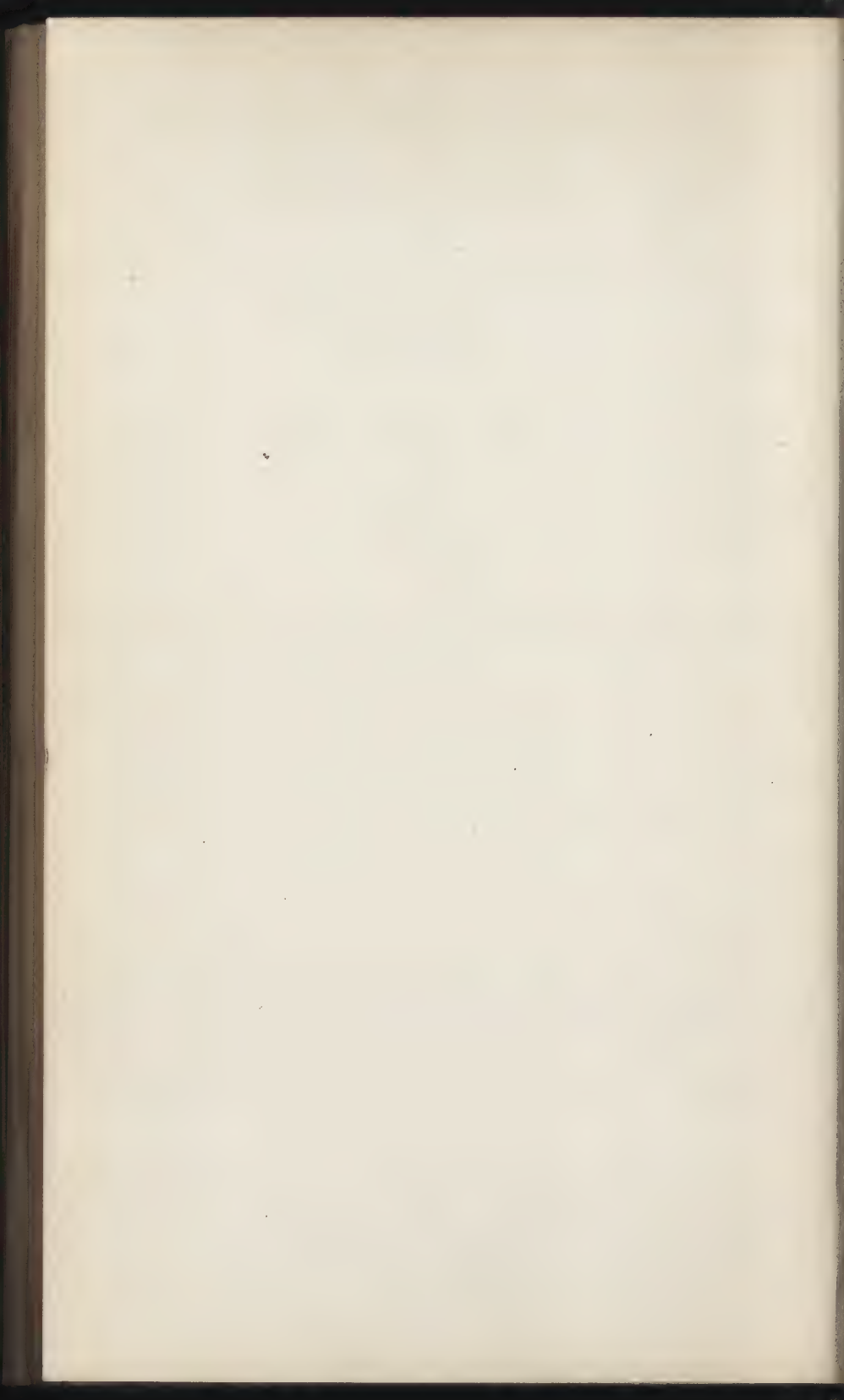
(Numbered by v. t. 19.)

(120.) C.—PORTRAIT OF A VENETIAN SENATOR.

A half-length figure, turned to the right, bald-headed, with a grey forked beard; in black robe, edged with grey fur. Both hands shown. It is painted on linen laid upon wood.

(Numbered by v. t. 46.)

The remainder of this series of paintings by Teniers seems to have been dispersed. Two very fine ones, Nos. 64 and 68, both engraved by Lisebetius, are in the Royal Collection at Windsor Castle. The originals are in the Belvidere Gallery at Vienna. Others are also in the collection of Lord Spencer at Althorp.



THE PRINCE OF WALES'S ROOMS.

BEDROOM.

(Over the chimney-piece.)

VAN DYCK (School of).—Queen Henrietta Maria. (See *ante*, p. 25.)

Full length, in deep blue satin, trimmed with ermine. Her mantle is black, edged with ermine.

She rests her right hand on a table covered with black and yellow, upon which is a glass containing red roses. A yellow curtain descends on this side, and a column is at the back in the centre of the picture.

The picture is mentioned by Dr. Waagen, vol. iii. p. 122, and described in Smith's Catalogue, p. 78, No. 260.

A precisely similar composition, the head alone different, was at the Manchester Exhibition of 1857, as a portrait of Lady Ogle, wife to Sir Charles Cavendish, contributed by the Duke of Portland; No. 42 of the Portrait Gallery Catalogue.

(Between the fireplace and the bed.)

BACKHUYSEN.—A sea-piece, painted on canvas.

A large yellow ship in the centre bearing a tricolor flag, and having among the carvings at the stern two lions, and a crown and shield: a boat with flag is putting off from the ship and advancing to the spectator. The ships are firing a salute. The monogram of the painter, "L. B. f.," is inscribed in light letters upon grey at the end of the boat.¹ The sea is extremely well painted, although the picture fails to attract at first sight.

¹ See Plate of Monograms and Signatures, No. 37.

(To the left of the window.)

ROTTENHAMMER.—A Feast of the Gods. A repetition of the picture already described in the State Apartments. (See *ante*, page 71.)

BLENHEIM.

OCTANGULAR SITTING ROOM.

(On wall facing the fireplace.)

ROTTENHAMMER.—A wreath of flowers encircling a Holy Family composed of six figures. The Virgin, seated, is receiving a napkin from a naked boy on the left hand, who holds it over a laver. St. John, on the opposite side, embraces the infant Saviour, whilst the Virgin holds his foot as if about to wash it. Joseph and Elizabeth are also present.

Painted upon copper.

(Below the preceding.)

HUGHTENBERG.—Battle between Turks and Europeans, probably in reference to the wars in which Prince Eugene distinguished himself.

Small oval picture, seemingly painted on paper.

(Over the entrance door.)

LANCE.—A small fruit piece, representing red grapes and a pineapple on a silver dish.

(To the left of door, on entering.)

ROTTENHAMMER.—A wreath composed of pinks, tulips, and roses, encircling a Holy Family of five figures. St. John offers an apple to the infant Saviour as he stands on the Virgin's lap. Elizabeth sits on the left, whilst Joseph is seated on the opposite side writing on a tablet.

Painted on copper, and companion to the picture described *supra*.

(Below the preceding.)

HUGHTENBERG.—Generals on horseback, under the walls of a town.

Probably, as observed in describing the companion picture, a scene connected with the campaigns of Prince Eugene. A cross is raised on the line of wall near the centre of the picture. The costumes in both pictures are curiously brought together, but they are clever designs, and apparently only intended as sketches for larger pictures. Painted on paper in oil colours.

BLENHEIM.

(Facing the two preceding.)

LANCE.—Fruit and jewels, an oval picture, painted on panel. The Marlborough Column is introduced in the distant landscape.

(Below the preceding.)

STEENWYCK.—A small upright picture. Interior of a church, looking into a side-chapel, in which is a youth lighting the candles before the altarpiece. A beggar-woman seated on the left hand. A young man standing alone in the foreground, crossing himself, hat in hand, as if about to take his departure. Painted on panel.

IN A SIDE ROOM.

Uncertain.—Coronation of the Virgin.

A small, vigorous, and well-coloured sketch on panel. The principal figures are attended by twelve boy-angels playing musical instruments. The background is a rich yellow glory.

BAMBOCCIO.—A small picture on panel, representing a cow standing towards the left. A girl kneeling at a hen-coop. Other cattle are introduced.

IN THE WAITING ROOM.

(Over the fireplace.)

MIGNARD.—Louis XIV. of France, seated in full robes, wearing a mantle powdered with fleurs-de lis, and holding a sceptre in his right hand. A very large picture.

Louis was born 1638, and succeeded his father, Louis XIII., under the regency of his mother, Anne of Austria, and Cardinal Mazarin, 1643. In 1660 he married Maria Theresa, daughter of Philip IV. of Spain, and renounced all right of succession to her father's dominions. He was the founder of the celebrated Académie des Sciences in 1666.
Louis died 1715.

ANTE-ROOM TO THE DRAWING-ROOMS

ENTERING FROM THE HALL.

(Over the fireplace.)

KNELLER.—A sketch for an allegorical picture.

Queen Anne, standing in the centre, presents to the Duke of Marlborough on his knees a roll, with an elevation of Blenheim Castle. The Duchess at his side participates in the gift, and her practical interest in the subject is denoted by a pair of compasses in her hands. An eagle with a laurel wreath in its mouth hovers over the hero, whilst Minerva, Hercules, Ceres, and Isis stand round, spectators of his glory. History, seated on the right-hand side, is ready to record the event; and the artist's name is carefully signed, although on so rough a sketch, "*G. Kneller, f.*," upon the stone that supports the volume of History.

The whole design is somewhat absurd; but it is the only attempt I have met with on the part of Sir Godfrey at historical composition.

(To the right of the Fireplace.)

Above.

P. REINAGLE.—A small, long Italian landscape.

(Below the preceding.)

OWEN.—The first Lord Churchill, wearing a hussar dress with fur-collared cloak. Face, seen nearly three-quarters, turned to the left. Life-size; to the elbow (see *ante*, page 34, note). Engraved in mezzotint by C. Turner, from a duplicate picture belonging to the Honourable Cropley Ashley Cooper, M.P.

(To the left of the Fireplace.)

Above.

Uncertain.—Head of a beardless man, with white frill and black dress. Painted on oak panel, and very fine in character.

Although it has hitherto been attributed to Titian, I would rather infer, both from the style and from the material upon which it is painted, that this picture is by the hand of a Flemish master who has made a study of Spanish art. This surmise is partially supported by the remarks made by Dr. Waagen at page 123 of his work so frequently referred to.

(Below the preceding and next to the door leading into the Drawing Room.)

Uncertain.—Lady Ann Egerton, daughter to Scroop Duke of Bridgewater, and grand-daughter to John Duke of Marlborough. Wearing a peculiar white collar, black dress, white sleeves, and a black veil falling down upon her left shoulder, with a small brown dog under her right arm.

Painted on canvas within an oval. A portrait of the same lady is at the Dowager Countess of Jersey's, Middleton Park.

Lady Ann married firstly in 1725 Wriothesley Russell, third Duke of Bedford, and secondly William Earl of Jersey; and died June, 1762.¹ She is probably represented in mourning for the loss of her first husband.

¹ See Collins's 'Peerage,' ed. 1779, vol. iv., p. 194.

ON THE OPPOSITE WALL.

(Facing the last named picture.)

Uncertain.—Portrait of an old Dutch lady wearing a very broad plain white collar and cap.

(Facing the Portrait of Lord Churchill.)

PHILLIPS.—Lady Amelia Boyce, daughter of George third Duke of Marlborough, dressed in white satin, her arms folded, a glove on her left arm, a white rose in her hair. The face turned to the left (see *ante*, page 34, note).

(Over the door leading from the Hall.)

KNELLER.—Henrietta Countess of Godolphin, eldest daughter of John Duke of Marlborough.

A pleasing picture, leaning her right elbow on a stone pedestal, whilst a rich red drapery passes over her right arm. Her green dress is open in front. She looks to the spectator.

(To the left, and somewhat below the preceding.)

LADY DIANA BEAUCLERK.—The Countess of Pembroke, her sister (see *ante*, page 15). A crayon drawing; life-size.

(Below the preceding, to the left of the entrance-door.)

LADY DIANA BEAUCLERK.—A crayon drawing of the child in Rubens' Family picture in the Dining-room (see *ante*, page 23).

The size of the original.

(On the opposite side of the door.)

LADY DIANA BEAUCLERK.—Her own portrait, copied in crayons. The same size as the original: from Hudson's large family picture on the staircase (see *ante*, page 15).

(Below the preceding.)

LADY DIANA BEAUCLERK.—A crayon drawing, probably taken from nature, of a child asleep in a bed. The size of life.

(Over the opposite door.)

Uncertain.—"Lady Ann Churchill, second daughter of John Duke of Marlborough." A pretty portrait, life-size, in a yellow dress, holding a wreath.

CORRIDOR OR ANTE-ROOM TO THE DUCHESS'S
SITTING-ROOM.

(Over the fireplace.)

LELY.—James Duke of Monmouth.

Half length, life size, in long black flowing wig, wearing the robes and collar of the Garter. His right hand raised, holding his hat with the white plumes in it, and the other hanging down by his side. A pleasing picture. The face very handsome. General tone rich brown. Painted on canvas.

Monmouth, the natural son of Charles II., was born at Rotterdam, 1649. He was the particular favourite of his father, and educated under the special direction of Henrietta Maria, the Queen mother. He was created a Knight of the Garter in 1663, and appointed Master of the Horse in 1665. He married Anne, daughter and sole heir of the Duke of Buccleuch, which title was also conferred on him. His well-known ambition brought him to the block, and he was executed on Tower Hill, July 15th, 1685.

(Over the entrance-door.)

VERRIO.—A small square allegorical picture of the Duke entering London in triumph on a white horse. A triumphal arch and crowds of people can be discerned.

(Between the windows.)

ALBERTINELLI.—A Holy Family. St. John receives the embraces of the infant Saviour as he leans forward from the arms of the Virgin. St. Joseph and Elizabeth are also present. A very pure picture, painted on panel in clear and pleasing colours. Figures the size of life.

(Over the door leading towards the Bow-Window Room.)

Uncertain.—Seemingly of the Venetian School. A Holy Family: a dark moonlight scene. The naked infant Saviour bends over to St. John, who is held towards him by a female saint in a dark dress on the extreme left. Joseph is seated on the opposite side.

GRAND STAIRCASE.



(Over the large family pictures by Closterman and Hudson. See *ante*, pages 13, 14.)

In the centre.

KNELLER.—Sarah Duchess of Marlborough, in Coronation robes, with crimson mantle. A whole-length figure, standing by a table covered with a dark-blue cloth, on which she rests her left hand. The coronet is placed near it. The golden key, symbol of her office of Mistress of the Robes, and resigned in January, 1711, hangs just below her right arm. The background is partly composed of dark stone architecture, and a landscape with heavy trees and a sunset sky. Painted on canvas. The size of life.



(To the left of the preceding.)

Uncertain.—Frederick the First, King of Prussia.—Full-length figure, life-size, wearing steel and gold armour under a large red mantle embroidered with crowns and lined with ermine. He stands by a table, on which he rests his right hand. The other is placed upon his hip. He wears the ribbon and badge of the Order of the Garter; but the collar and pendant hanging over his ermine cape belong to the Prussian Order of the Blue Cross and Black Eagle. The Danish Order of the Elephant is also perceptible hanging beneath the ribbon of the Garter. An arched crown and a sceptre or mace are laid on a cushion near his right hand. The features of the face are dark, his complexion pale, and the full hair of his wig a brown colour. The table is covered with grey velvet; two columns and a red curtain occupy the background to the left, whilst a tree and mountain against a dull grey sky are seen beyond a parapet to the right.

Frederick the Third, Elector of Brandenburg, was born 1657, and assumed the regal dignity in 1701 under the style and title of Frederick, King of Prussia. He instituted the Order of the Black Eagle at his coronation, and died 1713.

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(To the right of the picture of the Duchess.)

Uncertain.—A full-length portrait, life-size, of a nobleman standing in his Parliamentary robes, resting his right hand on a stick, wearing grey gloves, and a plain white turned-down collar. His hair is long and curling, of a grey colour; his moustaches flattened and turned upwards; an imperial reaches from the lower lip below the chin. The colour of the eyes is grey. His leggings are brown, and a brownish-yellow curtain falls behind to the left. A Turkey carpet covers the floor.

Painted in a warm, powerful tone, with all the characteristics of Dobson.



PORTRAITS IN THE SOUTH CORRIDOR.

UPSTAIRS.



(Beginning at the extreme west end.)

“*The Hon. Edward Trevor*,” inscribed in black on left-hand corner of the picture. Painted on canvas, in the style of Sir Peter Lely; life-size, wearing a red mantle and long white necktie. Within a painted oval frame: figure turned to the left.

The Hon. Edward Trevor was son of the first Lord Trevor, and uncle to Elizabeth Trevor, Duchess of Marlborough. (See *ante*, page 15.) He died young.

“*The Hon. William Bateman, son to Lord Bateman, by Lady Anne Spencer, his wife, eldest daughter to Charles 3rd Earl of Sunderland, by Lady Ann Churchill, his Wife, 2nd daughter to John Duke of Marlborough*.” (See *post*, page 189.)

This great-grandson of the first Duke is represented to the knees, dressed in a blue coat and red waistcoat, resting his right hand on a cannon, and pointing with the left.

“*Queen Anne, when a child*,” gathering orange-blossoms from a tree growing in a brown vase. A small basket with orange-blossoms in her right hand. The lace trimming in front of her blue dress indicates the costume of a later period.

A formal picture, but careful and truthful in the details. Whole-length, with distant view of a garden seen through an arch on the left-hand side.

This picture more probably represents one of the daughters of the first Duke.

“*Lady Diana Spencer, Youngest daughter to Charles 3rd Earl of Sunderland, by Lady Ann Churchill, Daughter to John Duke of Marlborough*.”

This lovely granddaughter of the first Duke is represented in a white dress, seated under a tree, and holding peaches and grapes in her lap. The figure is seen nearly full length.

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A garden, with an angle of the house, are introduced in the background to the left.

“John 1st Marquis of Blandford, son to John 1st Duke of Marlborough.” Signed, *“G. Kneller faciebat.”*

A full-length figure, life-size, in Roman costume, standing by a fountain, on the carved stone pedestal of which he rests his right elbow. His left hand hangs close by the hilt of his sword. The front of this pedestal is ornamented with a basso-relievo of three Cupids tormenting Silenus, who is stretched helplessly on the ground, his pipe of reeds still retained in his left hand. Above this pedestal, in the left-hand corner, may be discerned water trickling from the mouth of a dolphin into a shell basin. A terrace and landscape occupy the right side of the background.

The youthful Marquis, with a charming expression of countenance and beautiful flowing hair, is attired in a Roman cuirass with dark blue body, and yellow appurtenances upon white. His mantle is of a rich red, and gathered up in folds, which are very statuesque and highly creditable to the painter, who, on these points, generally showed a more refined taste than his predecessor, Sir Peter Lely.

This, or a very similar picture, has been capitally engraved in mezzotint by J. Smith. The alterations are very slight, and have been made incidentally by the artist when copying the picture for the engraver. The underdress is not precisely the same: it is a velvet coat, instead of a cuirass; the shoes are plain, and not open; the handle of the sword has no eagle's head. The colours of the black and white pavement are shifted to different slabs. In all other respects the engraving corresponds exactly with the picture before us.

(For full-length portrait of Lord Blandford, attended by a negro, see *ante*, page 131.)

A third full-length portrait of the youthful Marquis exists at Althorp. It has been well engraved in line for Dibdin's well-known work *‘Ædes Althorpianæ,’* page 238. In this picture a helmet is introduced upon the pedestal near his right arm. Instead of the Silenus and Cupids on the side, a bas-relief of Roman horsemen encircled by a wreath is introduced. Large thistles, boldly drawn, occupy the right-hand corner.

The Hon. Charles Spencer, second son to Charles third Earl of Sunderland, by Lady Anne Churchill, afterwards Duke of Marlborough. (See *ante*, page 15.)

This brother of the preceding lady is represented in a blue velvet coat and white embroidered waistcoat; seen to below the knees. A pug-dog, on which he lays his left hand, jumps up to him.

“Robert 2nd Earl of Sunderland.”

Dressed in a dark red fancy coat, with full deep-brown mantle. His wig is very dark, and covers much of the face.

Only son of Henry Spencer, first Earl of Sunderland, and Dorothy Sidney, daughter of Robert Earl of Leicester; a

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lady whose beauty and virtues have been celebrated by the poet Waller under the name of Sacharissa. Robert Spencer was born 1640. Succeeded his father when only 3 years of age. In 1671 King Charles II. appointed him Ambassador to the Court of Spain, and he became in 1673 one of the Plenipotentiaries for the Treaty of Cologne. On his return from that service he was sworn of the Privy Council. The confidence of the King was again marked in his being sent Ambassador Extraordinary to Louis XIV. Early in the following year he became one of the principal Ministers of State. On the occasion of Sunderland voting for the famous Exclusion Bill in 1680 he lost his master's favour and was compelled to withdraw. He succeeded, however, in reconciling himself with the Duke of York, and regained his Ministerial post, and his seat at the Council, which he had forfeited. On the accession of James II. Sunderland enjoyed the royal favour, but maintained correspondence at the same time with the Prince of Orange and the King of France. He succeeded Lord Halifax in 1685 as President of the Council, and was elected a Knight of the Garter 1687. Notwithstanding his adoption of the Roman Catholic religion, the majority who held that persuasion mistrusted him, and found their fears justified by his machinations in favour of the landing of the Prince of Orange. William extended marks of protection and even favour to him. He was appointed Lord Chamberlain in 1697, but soon after withdrew into seclusion at Althorp, where he died 1702.

He married Anne, daughter and heir to George Digby, second Earl of Bristol. (See also *post*, page 189.)

For a second portrait of this nobleman, see *post*, page 192.

Anonymous.

Full-length figure of a girl, standing in a garden, at the foot of some steps which ascend to the right, in front of a stone vase with jasmine growing over the pedestal. Her dress is blue, with a pale crimson mantle over it, one end of which flutters over her shoulder to the left. The colour of her eyes is dark-blue grey; the hair light brown. Her left hand holds a bunch of flowers to her bosom. A very pleasing and delicate picture. Painted on canvas.

"*Henry Spencer, Earl of Sunderland.*"

Represented in steel armour; seen to the waist. Complexion very pale, corresponding with the countenance engraved in 'Lodge's Portraits,' vol. 6, pl. 103. Painted on canvas.

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Henry Spencer, first Earl of Sunderland, son of William second Lord Spencer, and Penelope, daughter of Henry Wriothesley, Earl of Southampton, was born at Althorp in Northamptonshire, 1620. He completed his education at Magdalen College, Oxford. Three years after his father's death, which took place in 1636, he married Lady Dorothy Sidney (the Sacharissa of Waller's poems), daughter of Robert Earl of Leicester. In the House of Peers he advocated the cause of the people, and accepted the office of Lord Lieutenant of Northamptonshire in the hopes of gaining a position which might enable him to modify those excesses which at that time began to threaten both parties. In the field he warmly espoused the King's interest, and especially distinguished himself at the battle of Edgehill (A.D. 1642) by the manner in which he overthrew the cavalry of the rebel party. He followed the King to Oxford, and in the following year, whilst engaged with Prince Rupert in reducing the city of Bristol, was raised to the Earldom of Sunderland. He was slain at the battle of Newbury, September 20, 1643, at the early age of 23. Few appear to have been so generally admired, beloved, and regretted as this valiant and unfortunate nobleman.

For the portrait of his Countess, see page 190.

ON OPPOSITE WALL OF THE CORRIDOR.

(Facing the preceding, commencing at the extreme west end.)

"*Anne Viscountess Bateman.*" (Grand-daughter to John Duke of Marlborough.)

Dressed in crimson and white, trimmed with white fur, holding her coronet in the left hand. Seen to the waist.

This picture has been very much injured.

The Lady Anne Spencer, eldest daughter of the Earl of Sunderland, married Viscount Bateman (created 1725), of the kingdom of Ireland, and of Shobdon Court in Herefordshire. She died February 19, 1769.

(For her son's portrait see *ante*, page 182.)

"*Diana Dutchess of Bedford.*" (Sister of the preceding.)

A standing figure, seen to the knees, turned to the right, resting her left hand on a globe, and with the right hand pointing upwards. The colour of her dress is white. A sadly injured and much peeled picture.

Second daughter of Charles third Earl of Sunderland, and

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Lady Anne Churchill, second daughter of John Duke of Marlborough. This granddaughter of the great Duke married John fourth Duke of Bedford, 1731, and died 1735, leaving no issue.

“*Elizabeth Dutchess of Marlborough, Wife to Charles 2nd Duke of Marlborough, only daughter to Thomas Lord Trevor.*”
(See *ante*, page 15.)

Seen to the knees, seated, in white satin and a pink robe, resting her right elbow on a high table, with hand raised to her forehead. A much worn and maltreated picture, painted on canvas. Apparently painted by Hudson (see also page 191).

“*Lady Viscountess Falmouth.*”

A pleasing picture of a pretty lady, dressed in grey, with a deep blue mantle partly covering a stone table, at which she is seated, and on which her left elbow rests. The figure is seen nearly full-length.

This lady, niece to the first Duke of Marlborough, and eldest daughter to Charles Godfrey, Esq., and Arabella Churchill, was one of the Maids of Honour to Queen Anne. She married in April, 1700, Hugh Boscawen, created Viscount Falmouth, 1720. The lady survived her husband twenty years, and died in March, 1754.

“*Henrietta 2nd Daughter to Frederick Elector Palatine and titular King of Bohemia.*” Painted on panel by Honthorst, within a black-painted oval frame. Her right hand is raised to support a brown mantle.

PORTRAITS ON THE OPPOSITE WALL—*continued.*

Anonymous. A full-length picture, life-size, of a lady, in blue satin dress, with a brown scarf or sash fastened under her right arm, advancing to the right, and holding forward a red rose in her left hand, whilst with the right she raises the folds of her dress. A large vase with two masks on the sides is on the ground to the right; a red curtain falls behind her on the opposite side. Two large pearls are appended to her right ear, and a row of pearls encircle her neck. Her hair is light, and the features of her face are peculiarly round. The lower edge of her dress is cut into circular patterns. Compare portrait of Dorothy Countess of Sunderland, page 190.

The condition of this picture is such, in consequence of
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its barbaric and remorseless overpainting, as to destroy all traces of the original countenance. As it now stands, the general appearance somewhat reminds the spectator of Dorothy Percy, Countess of Leicester, daughter of Henry Percy, ninth Earl of Northumberland, and wife to Robert Sidney, Earl of Leicester, whom she married in 1618. The two youngest children of King Charles I. were placed under her care at Penshurst in 1649. She died ten years afterwards.

“*William Marquis of Blandford and Lady Harriot Godolphin.*” Full-length life-size figures, standing in a landscape. The young lady is represented as a shepherdess. A spaniel is jumping up between them. A very pleasing picture, painted in Kneller’s best style.

These were grandchildren to the great Duke, being son and daughter to Francis Earl of Godolphin, and Henrietta, eldest daughter to the Duke of Marlborough. (See *ante*, page 77.)

The young Marquis was remarkable for his accomplishments, and, after spending considerable time abroad, he was chosen one of the representatives of Woodstock in the Parliament of 1727. In 1729 he married Maria Catharina de Jonghe of Utrecht, and sister to the Countess of Denbigh. He died of apoplexy at Oxford, August, 1731.

His sister, Lady Henrietta, married Thomas Pelham Holles, Duke of Newcastle, and died 1776.

Prince George of Denmark.
Queen Anne.
The Countess of Essex.

} These three pictures have been previously described. (See *ante*, pages 18 and 19.)

“*John Lord Brackley, son to Scroop, Duke of Bridgewater, by Lady Elizabeth Churchill, Daughter to John Duke of Marlborough,*” and “*Lady Anne Egerton, Daughter to Scroop Duke of Bridgewater, by Lady Elizabeth Churchill, Daughter to John Duke of Marlborough.*”

Figures full-length, standing, in a landscape. This picture corresponds in size and position with that of William Marquis of Blandford and his sister.

A bridge over a cascade to the left evidently implies a pun on the family name.

John Viscount Brackley, son of the 4th Earl and first Duke of Bridgewater, was born February, 1703, and died at Eton School 1718. His sister, Lady Anne Egerton, was married in 1725 to Wriothesley Russell, second Duke of Bedford.

“Scroop, first Duke of Bridgewater.”

A full-length life-size figure, standing, in a landscape, with a church-spire to the left. He holds a gun, and carries a powder flask. A dog at his side looks up to him. He wears a long flowing wig, and no hat.

The Duke of Bridgewater was born 1681, and in the reign of Queen Anne received the appointment of Master of the Horse to Prince George of Denmark. At the accession of George I. he was made Lord Chamberlain to the Princess of Wales, and in 1716 was appointed one of the Gentlemen of His Majesty's Bedchamber. He was advanced to the honours of Marquis of Brackley and Duke of Bridgewater 1720. His beautiful wife, the third daughter of the Duke of Marlborough, did not live to enjoy these dignities; she died at the age of 26, seven years previously. (See *ante*, page 14.)

Anonymous. Male portrait, with long thin features, very similar to those in the previous portrait, seen to the waist, in steel armour. A crimson mantle over his right shoulder.

“Lady Mary Churchill, fourth daughter to John Duke of Marlborough, Wife to John Duke of Montagu.”

Represented life-size, seated, in a blue dress, resting her right elbow upon some crimson drapery on a table. Her face turned to the right, and partly looking up. Seen rather below the knees. (See *ante*, page 14, and, for a beautiful whole-length, page 194.)

She was married in 1703 to Viscount Mounthermer, son of Ralph Earl of Montagu, who was soon after created Duke of Montagu. John Montagu succeeded his father in the Dukedom, 1709, was a Knight of the Garter, and Grand Master of the Order of the Bath on its revival.

“Lady Elizabeth Churchill, 3rd daughter to John Duke of Marlborough, & Wife to Scroop, Earl of Bridgewater.”

Represented as a shepherdess, with a staff in her left hand, and head turned towards the right. Two sheep appear following her; others are grazing among the trees to the right. Figure life-size, seen nearly to the knees. She is attired in white satin. The background is dark, with heavy blue sky. (See *ante*, pages 14, 79, and *post*, page 196.)

The Countess died in 1713, and her death gave rise to the following beautiful verses by Pope, the preceding line to which has been much more frequently quoted—

“An angel's sweetness, or Bridgewater's eyes.”

He proceeds—

“ Muse ! at that Name thy sacred sorrows shed,
Those tears eternal, that embalm the dead :
Call round her Tomb each object of desire,
Each purer frame inform'd with purer fire :
Bid her be all that cheers or softens life,
The tender sister, daughter, friend, and wife :
Bid her be all that makes mankind adore ;
Then view this Marble, and be vain no more.”

Pope, who occasionally indulged in the graphic art, and who received instruction from his friend Jervas, the portrait-painter, is said to have thrown all the drawings he had made of the Countess into the fire !

“ *Lady Anne Churchill, 2nd Daughter to John Duke of Marlborough, and Wife to Charles Earl of Sunderland.*”

Represented in a white satin dress, seated to the right, resting her right elbow in some blue drapery. Her eyes are directed to the spectator, but her countenance is turned towards the left. (See *ante*, pages 14, 78, and 112, and *post*, p. 207.)

She was married to Lord Charles Spencer, afterwards Earl of Sunderland, in 1701.

“ *Lady Henrietta Churchill, Eldest daughter of John Duke of Marlborough, and wife to Francis Earl of Godolphin.*”

Represented in a pale scarlet dress, with her hair hanging in long tresses over her right shoulder. She is seated on a stone bench, in front of a balustrade, resting her right hand, holding a white flower, against a green covered table, a basket of flowers upon it. (See *ante*, page 14.)

It is remarkable that in the four preceding portraits no ornament whatever is introduced into the hair ; its natural colour is retained, and the tresses are allowed to fall in graceful curls either on one side or the other. Compare also page 196.

“ *Anne Countess of Sunderland, Youngest daughter to George Earl of Bristol, by the Lady Anne Russell, his wife, 2nd Daughter to Francis Russell, Earl of Bedford, and wife to Robert second Earl of Sunderland.*”

Represented as Diana, wearing a plumed helmet, and her fair hair garnished with pearls falling over her left hand. She holds a spear in her right hand, leaning her cheek upon the left. A figure of Cupid, part of a stone fountain, appears on the right-hand side, and in the lower corner is a stag's head seen in full view, painted with great spirit. Her dress is pale crimson, partly covered with a light blue drapery

lined with ermine, and passing under her left elbow. It is a picture of great richness in colour, and one of the best works of Sir Peter Lely. Painted on canvas. Life-size; seen to below the knees.

The marriage of this excellent lady to Robert second Earl of Sunderland (see *ante*, page 148) was celebrated in 1663. Her eldest son, Robert, died at Paris, 1688. Charles, her second son, succeeded to the Earldom. Much of her time was spent at Althorp. She was personally attached to William Lord Russell and his Lady, and is deservedly remembered for her friendship to John Evelyn.

The Countess survived her husband several years. She expired at Althorp, 1715, having lived to see her accomplished son, the third Earl, Lord Lieutenant of Ireland, Privy Seal, and Secretary of State.

“Dorothy Countess of Sunderland, daughter to Robert Earl of Leicester, and Wife to Henry 1st Earl of Sunderland.”

Represented resting her left hand on the edge of a large stone vase containing a rose-tree; she points with the other to one of the flowers upon it. Her mantle is orange-yellow over a black brown dress, the upper edge of which is cut into a curved pattern that frequently appears in portraits of this period. The same peculiarity may be observed in the full-length portrait presumed to represent Dorothy Percy, Countess of Leicester. (See *ante*, page 186.)

This portrait is a repetition of a very fine painting by Van Dyck at Petworth. It is engraved by J. Thomson in Lodge's Portraits. As Lodge justly observes, “The subject of this memoir has been so largely celebrated under a fictitious title, that she is little known by her own, and Sacharissa, but for the pains of modern commentators, might have been mistaken for a lovely creature of the poet's imagination.”

The lady was born in 1620, and married in 1639 to Henry Lord Spencer, soon afterwards created first Earl of Sunderland. (See *ante*, page 184.)

Waller, although in his poems he did not neglect any opportunity of addressing his passion to the lady as Sacharissa, seems to have always been aware of the hopeless nature of his suit, and at the close of his lines “at Penshurst” clearly expresses this sentiment—

“His humble love, whose hope shall ne'er rise higher
Than for a pardon that he dares admire.”

His full sense of the lady's rank is curiously recognized in the poem “to Mrs. Braughton, servant to Sacharissa,”

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where he engages her sympathy to forward his suit. He propitiates her quaintly—

“Fair fellow-servant! may your gentle ear
Prove more propitious to my slighted care
Than the bright dame’s we serve: for her relief
(Vexed with the long expressions of my grief)
Receive these plaints; nor will her high disdain
Forbid my humble Muse to court her train.
So, in those nations which the sun adore,
Some modest Persian, or some weak-eyed Moor,
No higher dares advance his dazzled sight
Than to some gilded cloud, which near the light
Of their ascending god adorns the east,
And, graced with his beams, outshines the rest.”

The Countess of Sunderland married secondly Robert Smythe, Esq., of Kent, of the family of the Viscounts Strangford in Ireland, and, dying in 1683, was buried with her lord at Brington.

“*Elizabeth Duchess of Marlborough.*”

Probably painted by Hudson. (See *ante*, pages 15, 79, and 186.) In fancy costume, holding a feather fan, and attended by a black boy holding an umbrella and a mask. The figures are life-size, seen to the knees, and represented as if walking to the right. A very pleasing picture, painted with much spirit.

“*John Duke of Marlborough.*”

Represented at an advanced age, wearing the ribbon of the Garter over gilded steel armour, with a crimson and ermine mantle. Life-size, seen to the waist. Painted on canvas. A very impressive picture, when compared with the fulness of health and manly beauty exhibited in the pictures already described.

PORTRAITS ON THE OPPOSITE WALL OF THIS CORRIDOR.

(Commencing opposite to the Anonymous portrait.)

“*Prince Eugene of Savoy.*”

Represented in armour, with a grey velvet and ermine mantle thrown over his shoulder. His hair is long and grey; the eyes and eyebrows dark. Evidently a much later portrait than the one already described in the Bow-window room. (See *ante*, page 133.) The background in this picture

consists of a glowing deep red-grey sky, and is enclosed within a painted oval frame.

The Prince looks at the spectator over his left shoulder. Painted most probably by Rigaud. On canvas, life-size.

“Peter the Great, Czar of Muscovy.”

An imposing picture, and one of the best portraits of that monarch existing in England. The Czar is represented the size of life, in steel armour, with a blue mantle embroidered with crowns, and the imperial eagle having lightning in its claws and bearing on its breast a shield, with the device of St. George and the Dragon. A jewelled cross is attached to a blue ribbon across his breast, and hangs at his left side. He holds a baton in his right hand, and rests the left on his hip. His hair is dark, and his moustaches peculiarly thin and black; the complexion is ruddier than in Sir Godfrey Kneller's well-known picture at Hampton Court. The arched crown is at his side on a table, and a cannon to the right. The hilt of his sword terminates in an eagle's head. The figure is seen nearly to the knees. Painted on canvas.

Peter the Great was born 1672. Had an interview with William III. at Utrecht 1697, and visited England in the following year. Founded Petersburg 1703. Died 1725.

“Sir Thomas Isham.”

Seated at a table, upon which he rests his right hand, holding a miniature or antique gem set with brilliants. His other hand points far away to the right. His fine handsome beardless countenance, with a profusion of dark hair hanging down on each side, looks towards the left. A full brown cloak partially covers his red and white dress. The figure is seen to below the knees. A dark-red curtain is discernible in the background, but the general tone of the picture is very heavy and brown, although extremely well painted. It bears much resemblance in colour and treatment to Closterman's large family picture on the Staircase. (See *ante*, page 13.) Painted on canvas. Life-size.

Sir Thomas Isham, Bart., was son of Sir Justinian Isham of Lamport. He was a young gentleman of great expectation, but died in 1681, soon after he had finished his travels.

“Robert 2nd Earl of Sunderland.” (See *ante*, page 183.)

Represented, life-size, resting his right arm on a pedestal. His dress is brown, fastened on the chest with jewel links; the undersleeves are white and made very full. A very

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dark blue cloak passes across his right arm. The head is turned to the left, but the eyes are piercingly fixed upon the spectator. A column is on the right-hand side, and trees and sky occupy the rest of the background. Painted on canvas.

Anonymous. In large wig; wearing armour and a red mantle.

It might possibly be intended to represent John Duke of Marlborough at an advanced period of life. The face is round and full, but less aged than in the portrait which hangs opposite.

THE EAST CORRIDOR.

(After passing the angle of the gallery, and resuming the line of portraits facing the windows.)

Queen Anne, wearing the crown and collar of the Order of the Garter; a profile portrait turned to the left, with the countenance looking up. A very characteristic study, by Sir Godfrey Kneller; life-size, to the waist. Within a painted oval frame. On canvas.

The turn of the head and direction of the profile correspond with the relief on the coins of Queen Anne. This portrait was probably painted for that purpose. There is also a fine mezzotint engraving from it.

“John Duke of Marlborough.”

A half-length figure, life-size, in complete armour, standing by a rock, on which he rests the truncheon in his right hand. The helmet is laid on the rock beside it. The face is turned to the left, and the eyes are fixed on the spectator. Perhaps, altogether, the handsomest of the many portraits of the great Duke. It is extremely well painted, and the neglect which it has suffered is the more to be regretted. Painted on canvas.

Anonymous.

Portrait of a lady in blue, resting her right elbow on a high rock. Seen to the knees.

A curious German-printed Almanack, headed with an engraving of John Duke of Marlborough on horseback, galloping to the left. It is dated 1705, and inscribed—“Johannes Herzog von Marleborow, Margr. von Blanfort, &c. &c., Generalissimus der Englischen Troupen in Teutschlandt.”

Mary Magdalen. A large full-length figure, attributed to Carracci, is more probably by Caravaggio. One hand is raised to her breast; the other, the left, rests on a skull. The vase of ointment is placed on the ground. A dark-brown gloomy picture. Painted on canvas.

“*Sophia Dorothy, Electress of Hanover.*”

Represented seated, in a pale pink dress and a blue mantle lined with ermine. Seen to the knees. The fashion of her hair being arranged in two large curls over the temples is a peculiarity of costume.

Sophia, daughter of the King and Queen of Bohemia, and granddaughter of King James I., married Ernest Augustus of Brunswick Lunenburg, 1658. Her son, George Louis, became King of England a few months after her death, which took place in June, 1714.

“*Mary Dutchess of Montagu, 4th daughter of John first Duke of Marlborough,*” written in black letters in the left hand corner of the picture. (See *ante*, pages 14 and 188.)

A full-length portrait, life size, seated at the foot of a tree, resting her right elbow on a grassy bank. Although not bearing the signature of the painter, this picture may certainly be regarded as one of the best and most beautiful productions of Sir Godfrey Kneller. The folds of the blue dress are painted with extraordinary mastery. The expression of the countenance is life-like and pleasing.

“*The Right Hon. the Earl of Sunderland.*”

This noble full-length, representing Charles the third Earl, in the robes of the Garter, is signed and dated in brownish letters on the pedestal to the right beyond the black and white marble pavement, “*G. Kneller, Baron, &c. f. 1720.*”¹

His right hand is placed in the vest: a white glove covers the other. The hat is placed behind, to the left. A fluted column on the opposite side. His countenance is pale, and his flowing wig of a very light colour, confirming the description given by Mackay, that he was “very fair complexioned, and of a middle stature.” The high scarlet heels to his white shoes are remarkable points of costume.

Charles, the second son of Robert second Earl of Sunderland and Lady Anne Digby daughter of the Earl of Bristol, was born about 1665. He sat in Parliament for Tiverton in 1695. This nobleman had been married young to Lady

¹ See plate of Monograms and Signatures, No. 35.

Arabella Cavendish, and her death is said to have thrown a gloom over his mind in addition to his usual coldness and severity of manner. His marriage with the second daughter of John Duke of Marlborough was solemnized in January, 1701, when Lady Anne was not quite sixteen. This portrait appears to have been painted four years after her decease. His eldest son Robert became fourth Earl of Sunderland, and was succeeded by his brother Charles, the fifth Earl, who became Duke of Marlborough (see *ante*, pages 15 and 79).

In 1705 the Earl accompanied his father-in-law to the Continent, and proceeded to Vienna, where they met with an honourable reception from the Emperor. At Hanover, also, they were received with marked distinction.

In 1706 the Earl was appointed one of the Commissioners of the Union, sworn of the Privy Council, and one of the principal Secretaries of State. On the accession of George I. he received the appointment of Lord-Lieutenant of Ireland, which ill-health, however, prevented him from accepting. He was, in consequence, made Lord Privy Seal, and in 1717 became one of the principal Secretaries of State. His installation as a Knight of the Garter, which took place in May, 1720, was most probably the cause of this picture being painted. He died a few months before the Great Duke in 1722.

For his bust as founder of the Sunderland Library, see *ante*, page 81.

“King George the First.”

Represented, half-length, life-size, in steel armour, with red mantle and white fur, holding a truncheon in his right hand, and the Electoral cap on the rock at his elbow. His complexion is sallow, with very dark eyes, and full black wig. Blue sky background. The pale blue ribbon of the Garter crosses his breast.

Painted on canvas.

George Louis, son of the Electress Sophia Dorothea, and great-grandson of King James I. in the female line, was born 1660, and in 1681 visited England with the view of paying his addresses to the Princess Anne. He, however, married his cousin, Sophia Dorothea of Zell, the following year. His accession to the throne of England took place in 1714. He was struck with apoplexy whilst visiting his continental dominions 1727, and lies buried at Hanover.

This picture was probably painted by Hirschmann. There is a fine mezzotint engraving after a similar picture by John Smith.

ON THE OPPOSITE WALL.

(Facing the Queen Anne Portrait.)

"*Elizabeth Countess of Bridgewater.*" (See *ante*, pages 14 and 188.)

Seen within a painted oval frame, to the waist. The figure is turned to the right and dressed in pale blue, with a pink drapery on her right shoulder.

"*Lady Henrietta Churchill, eldest daughter to John Duke of Marlborough & Wife to Francis Earl of Godolphin.*"

Very superior, although similar in composition, to the portrait previously described at page 189.

Signed and dated in black letters on the brown ground, in the right hand corner, "*G. Kneller, 1709.*"¹

She is represented seated at a table holding white lilies.

Her blue dress is moderate in tone and delicate in execution, although by no means highly finished.

The table-cover in this picture is dull red, and there is a greater space between the basket and her arm than in the picture described at page 189.

¹ See plate of Monograms and Signatures, No. 33.

"*Mrs. Dunch, Daughter to Mrs. Godfrey, & niece to John 1st Duke of Marlborough.*"

A seated figure towards the right, seen to the knees, the face turned in the opposite direction, but the eyes fixed on the spectator. Signed and dated on the rock below her right elbow, "*G. Kneller, 1718.*"¹ A landscape to the right.

Mr. Edmund Dunch, the husband of this lady, was grandson of Lord Burnell, one of Oliver Cromwell's peers, and in some degree related to him by blood. Mr. Dunch was born about 1657, and married when young to one of the daughters and co-heiresses of Colonel Godfrey by Lady Arabella Churchill. He was appointed Gentleman of the Horse to Queen Anne and George I. Mr. Dunch died 1719, and was buried in the family vault at Wittenham.

See memoirs of the Dunch family in Noble's Protectoral House of Cromwell, 8vo. Lond. vol. ii. page 163.

¹ See plate of Monograms and Signatures, No. 34.

Cardinal Fleury. A bust-portrait life-size, nearly full face, seen within a painted oval frame. A small red cap covers the top of his head; his hair is silvery, eyeballs grey, and complexion fair. He wears a scarlet mantle and a broad white fur cape, in front of which the Order of the Saint Esprit is suspended by a golden chain. Painted on canvas.

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Cardinal André Hercule de Fleury was born in Languedoc, 1653, and studied at Paris in the College of the Jesuits. He became almoner to the Queen-Consort of Louis XIV. and Bishop of Fréjus. The King appointed him preceptor to his son, afterwards Louis XV.; and after 1723 he became a member of the Council of State. During the last seventeen years of his life he held the office of Prime Minister of France, and left the country prosperous and happy in his administration. At the close of his life in 1741 Cardinal Fleury found himself implicated in the war of the Austrian succession. He died in 1743, at eighty-nine years of age.

This statesman must not be confounded with the Abbé Claude Fleury, who lived at the same period, and wrote an Ecclesiastical History.

The character of the Cardinal is fully expressed in his countenance. "His love of peace, the integrity of his dealings, and his strict economy of the finances, were productive of the most beneficial results: but his genius was better calculated to direct the helm in a calm than to guide it in a stormy sea, and he ought to have resigned when he could maintain peace no longer."

Painting of a Horse and Groom, by G. Stubbs.

View of Holdenby Castle, with figures and animals in the foreground. Painted by J. Wootton. An upright picture on canvas, signed with the artist's name on a large stone, upon which an artist is seated sketching. The name HOLDENBY CASTLE is inscribed on the frieze between the two arches. The columns of the building are of the Tuscan order.

A brown Horse, turned to the left. Painted by G. Stubbs.

Anonymous. Portrait of a lady, half-length, life-size, standing at a table and resting her right hand on a book, held upright, and lettered at the back "*Spectator*, vol. 1."

The countenance somewhat resembles the Countess Spencer in the Large Library (see *ante*, page 79).

THE GODOLPHIN BEDROOM.



(Over the fireplace.)

KNELLER.—Sidney Godolphin, Earl of Godolphin.

Holding the white wand as Lord High Treasurer. He is represented in full robes, seated, with the hat and feathers placed on a table beside him.

Two high steps are introduced in the foreground.

Painted on canvas in a free and spirited manner.

Burnet calls the Lord Treasurer "the silentest and modestest man that ever was bred in a Court." He succeeded Sir Leoline Jenkins as Secretary of State in 1684: he adhered to King James in his adversity, and was appointed by that Monarch one of the Commissioners to treat with the Prince of Orange on his landing. His friendship with the Duke of Marlborough was strengthened in 1698 by the marriage of his son Francis with the Duke's eldest daughter, and on the Queen's accession the Duke of Marlborough made Lord Godolphin receiving the Treasurer's staff the condition of his assuming the command of the troops abroad. In 1706 he was created Earl of Godolphin and Viscount Rialton, and four years later received his dismissal from office at the Queen's own hand—a disgrace which he did not long survive. He expired at St. Albans, 1712, and was buried in Westminster Abbey.

Engraved, a portion only, by T. W. Mote, for 'Lodge's Portraits,' vol. 10, plate 182.

(To the right of the preceding.)

LELY.—Lady Henrietta Boyle, Countess of Rochester.

The lady is represented extremely fair, standing in a light blue dress, with brown-grey mantle, resting her left arm on a stone pedestal, and with the right hand gathering a rose. A very pleasing, delicate picture, with landscape background. Life size, and rather more than half length.

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A replica of one of the series of King Charles's Beauties at Hampton Court.

Engraved in mezzotint by Thomas Watson, and in stipple by J. Thomson, for Mrs. Jameson's "Beauties of the Court of King Charles II.," London, 1833, page 120.

Lady Henrietta Boyle, daughter of Richard first Earl of Burlington, married about 1663 to Lawrence Hyde, Earl of Rochester, son of the great Lord Chancellor Clarendon. She died in 1687.

(To left of the fireplace.)

HUDSON.—Elizabeth Duchess of Marlborough (see *ante*, page 15).

Attired in white satin with a blue bow on the stomacher; hair dressed very plain. Seen to the knees.

(To the left of the preceding, over the door.)

KNELLER.—"His Royal Highness the Duke of Gloucester, Son to her Majesty Queen Anne."

Represented full length in Roman costume, standing by a carved pedestal on which his helmet is laid. His breastplate and sleeves are of white satin, with a large pale-blue mantle fastened on his right shoulder, and grey stockings. His right hand rests on his hip: the other grasps the sword. A red drapery partly covers the pedestal on the left hand side. A rich and well-painted picture. Life size.

This prince William was the only son of Queen Anne who lived to any age. He was the hope of the nation, and especially beloved by William III. The Earl of Marlborough and the Bishop of Salisbury were appointed his instructors. He caught cold by overheating himself in dancing on his birthday, 1700, when he had just completed his eleventh year.

(Over the opposite door.)

Unknown.—Prince Eugene of Savoy (see *ante*, pages 133 and 191).

A half-length picture, life-size. The prince is represented in armour, resting his left hand on a helmet which is placed on a pedestal in the left hand corner: the baton lies beside

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it. He looks towards the spectator over his left shoulder. A scarlet and ermine mantle is gathered up so as to display his steel suit of armour to the utmost. The background is dark grey sky.

This picture, erroneously inscribed "Prince George of Denmark," is very probably painted by Rigaud.

The Tapestries in this apartment are executed after Le Brun's series of the Battles of Alexander the Great. Facing the windows is the grand composition of Alexander and Darius at the Battle of Arbela. (See *ante*, page 138.)

To the left of the door, surmounted with the portrait of the Duke of Gloucester, is a strip of tapestry which forms part of the subject known as Porus brought into the presence of Alexander. The prominent figure in this portion is a naked prisoner, dragged and fastened to the tail of a horse ridden by a bowman.

The opposite piece of tapestry exhibits Porus in the presence of Alexander on horseback. The arms of the Duke of Marlborough surmount each tapestry. When Porus, the Indian king, was brought captive and wounded into the presence of Alexander the Great, the conqueror demanded of him how he wished to be treated. "Like a King!" was his magnanimous reply. (See Plutarch's 'Life of Alexander;' and also Quintus Curtius, viii. c. 8.)

GODOLPHIN DRESSING ROOM.



(Over the fireplace.)

H. HYSING.—“*The Hon. John Spencer, 3rd son to Charles, 3rd Earl of Sunderland, by Lady Anne Churchill, his Wife, 2nd Daughter to John Duke of Marlborough.*”

Represented resting his left hand on a stone circular pedestal. The sword and a black cocked hat lie on the pedestal, on the edge of which is inscribed, in brown letters, “*H. Hysing pinx. 1739.*”¹ The face is seen in three quarters, looking upwards to the right. He wears his own brown hair, and is dressed in a brown coat. His left hand points downwards. The figure is seen to the knees.

A very low, grey-toned picture.

The Hon. John Spencer, youngest brother of the third and fourth Earls of Sunderland, was born 1708; the first Viscount Spencer, and father of John, the first Earl Spencer. He married the daughter of Earl Granville, 1733. At the death of his grandmother Sarah Duchess of Marlborough, in 1744, he became Ranger and Keeper of Windsor Park. He also inherited from the Duchess a very great estate, and died at Wimbledon in Surrey, 1746. He was buried at Althorp. He was a universal favourite, and commonly known as *Jack Spencer*. For his portrait by Slaughter, see *ante*, p. 79.

¹ See Plate of Monograms and Signatures, No. 31.

(Over the door leading into the Bedroom.)

VENETIAN SCHOOL.

Portrait of a sculptor, a young man dressed in black, and seen to the knees, receiving gifts in his right hand from a cornucopia held by a figure hovering in the right hand corner. Below, in the distance, trees, and apparently a city gate. A female statue, brownish in tint, lies at the opposite corner. Figure life-size. A rich and powerfully-painted picture, in the style of Tintoretto.

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(Over the door leading to the Staircase.)

VASARI.—St. Jerome. An upright picture, the figure life-size. He is represented with bare arms and body, writing in a large book which partly rests on his left knee, which is raised by the foot being planted on a low pedestal, supporting also a skull and another volume. The lion attends him in the left hand corner.

A very good academic picture, and exceedingly characteristic of this scholar of Michael Angelo and highly-esteemed biographer of the Italian painters.

(To the left of the fireplace.)

FRANCESCO MOLA.—A very large and pleasing landscape. A piece of water forms the centre of the picture. A shepherd and shepherdess recline under large trees to the right, and goats are introduced in the foreground.

Highly characteristic of the master. Painted on canvas.

GREEN BEDROOM.



(Over door, to the left of the bed, leading into the Dressing Room.)

LELY.—“*Anne Duchess of York, 1st wife to King James II., and Daughter to Lord Chancellor Clarendon.*”

Seated and dressed in rich amber coloured satin. Her right hand is raised to her long flowing hair; the other hand falls in her lap, with the fingers pointing downwards. A grey-black scarf passes across her chest, and is looped and twined with a pearl necklace; her right elbow rests on yellow-brown drapery, part of a curtain which descends on the left-hand side. Boldly painted, life size, seen to the knees. On canvas.

A similar picture is at Hampton Court, and also a large and very fine whole length at the same palace, in the room of King Charles's Beauties.

Anne Hyde was privately married to the Duke of York at Brussels in 1659. She died 1673, leaving two daughters, who became successively queens of England. It was this duchess who began the collection of beauties above alluded to, and which was long known as the “Beauties of Windsor.” She commanded Sir Peter Lely to paint for her the handsomest women of the time, commencing with her own lovely maids of honour, Frances and Sarah Jennings, afterwards Lady Tyreconnel and the Duchess of Marlborough.



(Over the door, facing the preceding.)

CASSANA.—James Fitz-James Duke of Berwick.

A half-length figure, in armour, wearing a very full grey stone coloured wig, and decorated with the ribbon, jewel, and star of the Order of the Garter. A fort in flames is seen in the distance to the left. He rests a red baton in his left hand on a stone, upon which is inscribed in dark letters the name of the artist “Xuc^{us} Cassana F.”¹ He points downward

¹ See Plate of Monograms and Signatures, No. 28.

with his right hand, and looks away towards the left. The face is seen nearly in full. A well painted picture—life-size.

The Duke of Berwick was son to Lady Arabella Churchill, and nephew to John Duke of Marlborough.

He was educated in France, and taken under the especial protection of Louis XIV. He became one of the most celebrated warriors of his time, a Marshal of France, and Knight of the Golden Fleece. He accompanied King James II. into Ireland. Besieging Philipsburgh he fell by a cannon ball, 1734, aged 63.

(To the right of the preceding, towards the window.)

VALENTINO.—A large square picture, on canvas, of a gipsy woman with white head dress, telling a young man's fortune. She holds his right hand. Two persons are looking on; and a soldier wearing a steel helmet is in the act of separating two combatants on the right side of the picture. Brown and heavily painted, in the style of Caravaggio.

The Tapestries in this apartment are surmounted with the arms of the Duke of Marlborough. They are four in number, and exhibit allegorical compositions of the Virtues, &c. The devices in the borders correspond with those already described at page 139.

DRESSING ROOM TO THE GREEN BEDROOM.

Unknown.—“*Barbara Countess of Pembroke.*”

A full length portrait, life size, dressed in blue, sitting at a marble-topped table upon which she rests her left arm. The face is seen in three-quarters turned towards the left, and the eyes directed to the spectator. A yellow curtain hangs in the righthand corner.

This lady was daughter to Sir Thomas Slingsby of Yorkshire, and became second wife to Thomas eighth Earl of Pembroke. She died 1721.

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(To right of the preceding.)

DOBSON.—A large family picture, containing seven figures the size of life, seen to the knees. In the centre a lady, dressed in blue, is seated nursing a naked infant partially wrapped in a scarlet cloth and having a white skull cap on its head. The father of the family, on the righthand side, leans on a terrestrial globe on which the words ATLANTICVS and AFRICA are traceable; other flourishes also may be discerned,¹ but the picture has been rubbed in many parts. He holds a pair of compasses in his left hand, and with the other takes that of the infant. The eldest son between the figures of his two parents seems showing his father a framed drawing or tablet. The grandfather is behind to the extreme right, and two other sons stand at a respectful distance on the opposite side. Painted on canvas.

This picture is mentioned in Walpole's 'Anecdotes of Painting,' vol. ii, page 352, where it is conjectured to represent Francis Carter, an architect, scholar and deputy of Inigo Jones.

Vertue saw this picture at the Duke's house at St. James's, about 1713. Walpole says, "I have seen nothing of Dobson preferable to this; there is the utmost truth in it." He also observes that the face of the man holding the compasses resembles Lilly the astrologer. The style of dress and conventional mode of wearing the hair have much to do with the numerous resemblances in portraits of this period. The face is certainly more like the picture of Lilly in the Ashmolean Museum, than in Hollar's well-known engraving of him, dated 1658, ætat. 57.

¹ See plate of Monograms and Signatures, No. 20.

(To the right of the preceding, over a door.)

RAPHAEL (School of).—The Holy Family, known as the Madonna della Quercia. The Virgin is seated under an oak, and the two children standing on a cradle, Joseph leaning on an architectural fragment behind.

The original picture, which formerly belonged to King Charles I., is now at Madrid. A good old copy still remains at Hampton Court. It is described by Passavant, page 304. A repetition of this composition, known as "La Lucertola," from a lizard introduced upon the sculptured stone, is at Florence. Engraved by G. Scharf, jun., in small outline, No. 36 of the plate of Raphael's Holy Families, in 'Kugler's Handbook of Italian Painting.'

(Opposite to the preceding.)

BONIFAZIO.—A large Holy Family, attended by several saints. The infant Saviour on the lap of the Virgin, who is seated on a raised step, holds a crown over the head of a kneeling female saint, bearing a palm branch; a second female kneels by her side, and a boy angel in the clouds holds out a wreath, which seems to have been prepared for her glorification. Two male saints, one with a cross leaning against a tree, are seated with large books on their knees on the extreme right; St. Elizabeth on the opposite side holds the infant John, who points to the Saviour, having the scroll inscribed "Ecce Agnus Dei" wound round his right arm.

(To the right of the preceding, over door leading into the Bedroom.)

RAPHAEL (School of).—The Holy Family, known as the Madonna di Loreto: a composition of three figures, where the Virgin raises the veil from the child, who is awake and stretches forward his arms; St. Joseph is in the background. The original of this picture was formerly in the sanctuary at Loreto, hence the name, from which place it was stolen whilst the French were in possession. The composition is engraved by George Scharf, jun., in woodcut outline, No. 25 of the plates of 'Raphael's Holy Families' above referred to.

This picture is mentioned by Passavant in his 'Life of Raphael,' vol. ii., page 127. He saw it at Blenheim.

BOW-WINDOW BEDROOM.

RAPHAEL (School of).—The Holy Family known as "La belle Jardinière," the original of which is now in the Louvre. The name RAPHA-LO-VR is inscribed on the border of the Virgin's dress behind the staff of St. John.¹ There is no gilding on the picture. It is painted on Italian panel. The background represents an Italian, and not a Flemish town as in the picture at Paris.

Passavant saw this picture, and mentions it with praise in his 'Life of Raphael,' vol. ii. p. 88.

¹ See plate of Monograms and Signatures, No. 3.

Unknown.—Bust Portrait of a nobleman in his coronation robes. Probably Robert Spencer, 4th Earl of Sunderland, who succeeded his father in 1722, and died of a fever at Paris, in November, 1729. The honours and estates devolved on his brother Charles, who became afterwards Duke of Marlborough.

See *ante*, page 138.

Unknown.—Bust Portrait of a clergyman wearing a black gown, bands, and powdered wig.

TOWER BEDROOM.



STUBBS.—A Tiger, smaller than life, lying among rocks. A fine picture on canvas. It has been admirably engraved in mezzotint by J. Dixon, and published in November, 1772. Miss Linwood also executed a copy of it in needlework, which formed one of the principal attractions of her exhibition in Leicester Square. This copy was, till recently, in the possession of the Dowager Lady Sitwell, at Rempstone Hall. A similar picture, but with less detail of rocks, and with some little difference in the position of the head, was engraved by John Murphy. It was the property of Mr. Stubbs, the painter.

BEERSTRAATEN.—A Seaport, with large ships, and numerous figures on the quay in front. Painted on canvas. The animation of the figures and warm glow of the setting sun render this picture extremely pleasing. The figures are painted with great boldness, and the peculiar style of head-dress worn by several of the ladies deserves attention. It consists of a white cap with a curious projecting tuft, which becomes the more conspicuous when, as in many instances, a black hood is thrown over the crown of the head.

GARDENS.



Over the centre of the garden front of the Palace is placed a colossal bust of Louis XIV., taken from the citadel of Tournay, and surrounded with various military emblems. Beneath it is the following inscription:—

EUROPÆ HÆC VINDEX GENIO DECORA ALTA BRITANNO.

Thus rendered into English:—

“The assertor of the Liberty of Europe dedicates these lofty honours to the genius of Britain.”

In the gardens, at a little distance from the Palace, is erected a small temple to Diana, supported by four columns of the Ionic order, and dedicated, by an inscription in the pediment, “to the rural, mountain-ranging Diana.”

APTEMIDAI
AGPIALIAΔI
OPEΣTIAΔI.

The building was designed by Sir William Chambers. The bas-relief within represents Hippolytus offering a garland to Diana.

The following inscription, in a medallion beside it, is taken from the Hippolytus of Euripides:—

Σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
Λειμῶνος, ὦ δεσποῖνα, κοσμήσας φέρω
Ὡς οὐτε ποιμὴν ἀξιοῖ φερεῖν βοτὰ
Οὐτ’ ἦλθε πῶ σιδηρὸς, ἀλλ’ ἀκηράτον
Μελίσσα λειμῶν ἡρινὸν διερχεται
Αἰδῶς δὲ ποταμοῖσι κηπνεὺς δροσίοις.

Eurip. ΙΠΠΟΛΥΤΟΣ, ver. 72-77.

It is accompanied by the following translation, inscribed in a medallion on the opposite side:—

“To thee, bright goddess, these fair flowers I bring,
A chaplet woven from th’ untainted mead,
Thy cool sequester’d haunt, where never yet
Shepherd approach’d; where the rude hind ne’er heav’d
Th’ unhallow’d axe; nor voice nor sound is heard,
Save the low murmuring of the vernal bee.
The day-spring from above the dew distills
Genial and mild, from the pure stream exhal’d,
On every fragrant herb, and favourite flower.”

Another temple, built in the Corinthian style of architecture, is called the Temple of Health. This votive building was erected in
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1789, and contains a medallion portrait of King George III., with a loyal inscription.

In a romantic spot, across the water, is a large circular basin, with a fountain composed of rocks and statuary, surmounted by an obelisk rising out of it. This fountain is the counterpart, on a small scale, of the one so well known in the Piazza Navona at Rome. It is said to have been the last work of the Cavaliere Bernini, and was presented to John Duke of Marlborough by Don Guzman de Haro, ambassador from Spain at the court of Pope Innocent XI. The arms of Guzman, Duke of Medina de las Torres, may be observed on one of the sides. In heraldic language they are as follows:—

Per saltire azure and ermine in chief and base 2 cauldrons, serpents issuing. The whole within a bordure compony of Castile and Leon.

A shield on the opposite side bears the arms of the Marquis del Carpio.¹ There are also inscriptions in Latin, Greek, and Spanish. The Latin is here given:—

Ad Innocentium XI Summum Pontificem
Pro Carolo II. Hispaniarum Rege
Excelc. D.D. Gaspar de Haro et Guzman
Murchio de Carpio et Helicheo Orator.
Ad Typum Molis, in Agonali Foro erecte.
Ab Equite Bernino Opus hoc extrui
Jussit eodem dirigente qui interim
Dum perficeretur defunctus
Hos posthumo partu: In exhaustam
Mentis Fœcunditatem clausit
Anno D. M.D.C.L.XXX.I.

The magnificent fountain in the Piazza Navona at Rome was erected by Pope Innocent X., from the designs of the Cavaliere Bernini, in 1651.² On the four corners of the rocky basement are seated colossal figures in white marble, personifying the great rivers of the world—the Danube, the Ganges, the Nile, and Rio de la Plata. These comparatively small figures are said to have been modelled by Bernini. Those at Rome were modelled respectively by Andrea Lombardo, Claudius Adam of Lorraine, Antonio Fancelli, and Francesco Baratta. The lion and sea-horse issuing from the rocks were the work of Lazzaro Morelli. The obelisk in the original fountain at Rome was taken from the Spina of the Circus Maximus, and the hieroglyphic inscriptions on it are in honour of the Emperor Domitian. The height of this obelisk is 70 palms, and of the entire fountain 133 palms. The Nile, executed by Fancelli, is represented with his head covered, in

¹ See Lopez de Haro, *Nobiliario Genealogico de los Reyes*, &c., Part II. capitulo xxviii. page 418. Madrid, 4to. 1622.

² See Bunsen, *Beschreibung der Stadt Rom*. Stuttgart und Tübingen, 8vo. 1842, vol. 3, Part III. page 375.

allusion to the source of the river being unknown. The river Plate, the work of Baratta, is personified by a negro, and gold coins are seen issuing from a cleft in the rock under his right hand.¹

At a little distance from this fountain is a chalybeate spring, the waters of which flow through the mouths of two lions from an antique sarcophagus, and descend into the river. This sarcophagus is adorned with numerous figures in alto relief of a late Roman period, representing Bacchanalian subjects. In the centre, Bacchus as a young man is seen standing supported by two fauns, the right-hand one holding the pedum or crook, and part of a panther's skin hanging from his arm. On the left-hand side Hercules is reclining on the ground. A small figure of Pan supports him, and a second attendant is pouring wine from an askos, or wine-skin, into a vessel held by Hercules. On the opposite side Ariadne reclines, sleeping, in the lap of Somnus. Small figures of Pan and Cupid invite the attention of Bacchus to the sleeping female. Four graceful figures of Bacchantes, with floating drapery, stand on each side of the lions' heads, and serve by their position to separate the groups. It is a genuine specimen of ancient sculpture, and the injuries which it has sustained are much to be regretted.

¹ These statues have been engraved in Maffei's *Raccolta di Statue Antiche e Moderne*, Roma, fol. 1704. Tavole 97-100.

LIST OF PICTURES IN THE LONDON RESIDENCE,

No. 10, ST. JAMES'S SQUARE.

DINING ROOM.

(To the left of the Fireplace.)

KNELLER.—Charles, 3rd Earl of Sunderland.

A fine full-length portrait, painted in Kneller's best style, and inscribed "*G. Kneller, Bart.,*" 1707. The Earl is represented standing, in the robes of the Order of the Garter, holding the hat in his right hand and resting the left on a yellow altar-shaped pedestal. A cuirass and helmet lie on the ground at his feet. A dark cloudy sky is perceptible to the extreme left. (For biographical note, see *ante*, p. 194.)

(To the right of the Fireplace.)

KNELLER.—"Anne Countess of Sunderland, 2nd Daughter to John Duke of Marlborough, and Wife to Charles 3rd Earl of Sunderland."

A full-length picture, companion to the preceding. The Countess, in coronation robes, stands on a step covered with a Turkey carpet, and holds her coronet with both hands on a pedestal at her left side. Architectural panelling occupies the background. A pleasing and remarkably mellow-toned picture. No signature of the artist is traceable. (See *ante*, pages 14, 78, 112, 189.)

(Facing the Fireplace.)

WEENIX.—A game-piece. Numerous birds lie scattered about, and among them a dead white swan is prominent in the centre.

212 PICTURES IN THE LONDON RESIDENCE—*continued.*

(To the left of the preceding.)

TEMPESTA.—A large, tall landscape, with rich vegetation and dark trees. Figures standing by a boat occupy the middle distance.

(To the right of the Weenix.)

TEMPESTA.—The companion picture; but a much finer scene, composed of dark trees and well-massed buildings. A water-mill in the centre forms a dark mass against the pale yellow sky. Near this building women are seen washing and wringing out linen. Below these, the water falls and foams among rocks in a very picturesque manner. Three men with fishing-nets are in the stream in front, and a soldier standing with a venerable old man, seemingly addressing a group of women and children seated on the rocks, complete the foreground to the left.

(To the right of the Window.)

SNYDERS.—A white dog seizing a young wild boar, who rolls on his back under a bramble cover. A small picture.

(To the left of the Window.)

SNYDERS.—A companion picture.

Two wild boars, one turned directly towards the spectator as if advancing; the other, very small and much younger, is rushing away to the left.

APPENDIX (A.) Page 71.

THE tapestries at Blenheim representing the victories of Alexander the Great and John Duke of Marlborough are thus referred to in Lord Lyttelton's poem on "Blenheim":—

"The tap'stry rich
With gold, and gay with all the beauteous paint
Of various coloured silks, disposed with skill,
Attracts her curious eye. Here Ister rolls
His purple wave, and there the Ganick flood
With passing squadrons foams; here hardy Gaul
Flies from the sword of Britain, there to Greece
Effeminate Persia yields.—In arms oppos'd
Marlb'rough and Alexander vie for fame
With glorious competition, equal both
In valour and in fortune; but their praise
Be diff'rent, for with diff'rent views they fought,
This to subdue and that to free mankind."

APPENDIX (B.) Page 77.

THE following inscription was originally engraved on the front of the pedestal of the statue of Queen Anne¹:—

THE CHARACTER.

QUEEN ANNE was very Graceful and Majestick in her Person: Religious without affectation. She always meant well. She had no false Ambition: which appear'd by Her never complaining at King William's being preferred to the Crown before Her, when it was taken from the King Her Father, for following such Counsels and pursuing such Measures as render'd the Revolution necessary. It was Her greatest Affliction to be forc'd to act against Him, even for Security. Her journey to Nottingham was never concerted, but occasion'd by the great Consternation She was under at the King's sudden Return from Salisbury. She always paid the greatest Respect to King William and Queen Mary; never insisted upon any one Circumstance of Grandeur, more than what was establish'd in her Family by King Charles II., though, after the Revolution, She was Presumptive Heir to the Crown, and after the Death of Her Sister, was in the Place of Prince of Wales. Upon Her accession to the Throne the Civil List was not encreased.

¹ The rough draft for it is published in a curious little 12mo. volume entitled 'The Opinions of Sarah, Duchess of Marlborough, published from original M.S.S. 1788.' At page 2 is her account of Queen Anne, bearing date 1737, which agrees with the inscription, excepting that her opinions are somewhat more prolix and clumsily expressed. The Duchess, page 6, concludes thus:—

"I have put these facts together for materials for the person who writes the inscription. They are all true, notwithstanding what she was imposed upon in doing at the end of her reign. I never flattered anybody living; and I cannot be suspected of it now the Queen is dead. But this character of the Queen is so much the reverse of Queen Caroline, that I think it will not be liked at Court. And though I make no observations upon it, nobody can read it without reflecting upon the difference of the proceedings in Queen Anne's reign and the present."

BLENHHEIM.

The late Earl of Godolphin, Lord High Treasurer of England, often said that, from Accidents in the Customs, and Lenity in the Collection, it did not arise, one Year with another, to more than Five Hundred Thousand Pounds a Year. She had no Vanity in Her Expences, nor bought any One Jewel in the whole time of her Reign. She paid out of Her Civil List many Pensions granted in former Reigns, which have since been thrown upon the Publick. When a War was necessary to secure Europe against the Power of France, She contributed in one Year, towards the War, out of her Civil List, One Hundred Thousand Pounds, in ease of her Subjects. She granted the Revenue arising from the First-Fruits, to augment the Provisions of the poorest Clergy. She never refus'd her private Charity to proper Objects. Till a few Years before Her Death, She never had but Twenty Thousand Pounds a year for Her Privy Purse. At the latter End of Her Reign it did not exceed Twenty-six Thousand Pounds a year; which was much to Her Honour, because it is subject to no Account, and as to Her Robes, it will appear by the Records in the Exchequer, that in Nine Years She spent only Thirty Two Thousand and Fifty Pounds; including the Coronation Expence. She was extreamly well-bred, treated Her chief Ladies and Servants as if they had been Her Equals. Her Behaviour to all that approach'd Her was decent, and full of Dignity, and shew'd Condescension, without Art or Meanness.

All this I know to be true,

SARAH MARLBOROUGH. MDCCXXXVIII.

BIOGRAPHICAL LIST

OF THOSE PAINTERS WHOSE WORKS ARE TO BE SEEN
AT BLENHEIM ;

WITH INDICATIONS OF THE SCHOOLS OF PAINTING TO WHICH THEY BELONG.

ALBANI, FRANCESCO (*Bolognese School*), b. at Bologna, 1578. Pupil of Denis Calvart and friend of Guido; followed Annibal Carracci to Rome in 1602. d. at Bologna, 1660. p. 99.

ALBERTINELLI, MARIOTTO (*Tuscan School*), b. at Florence, 1475. The friend and imitator of Fra Bartolommeo. d. 1520. p. 179.

ALESSANDRO VERONESE, *see* TURCHI.

BAKHUISEN, LUDOLF (*Dutch School*), b. at Emden, 1631; d. at Amsterdam, 1709. p. 173.

BALEN, HENRY VAN, b. at Antwerp, 1560 (*Flemish School*). The first instructor of Van Dyck. d. 1632. p. 134.

BAMBOCCIO, *see* LAER, PETER DE.

BARBARELLI, GIORGIO, called from his large stature Giorgione (*Venetian School*), b. at Castelfranco, 1477; d. 1511. Pupil of Bellini. The rival of Titian and contemporary of Raphael. Died of the Plague. p. 41, 135. *Copied by Teniers*, p. 147, 148.

BAROCCIO (*Roman School*), b. at Urbino, 1528. Scholar of Battista Franco, called Semolei. d. 1612. p. 64.

BASSANO, *see* PONTE, DA.

BATTISTA FRANCO, *see* SEMOLEI.

BAUT, FRANCIS and PETER, natives of Brussels. Flourished about 1700. p. 105 (3), 106.

BEAUCLERCK, LADY DIANA. p. 178 (4).

BEERSTRAATEN, A. VAN. A Dutch painter of seaports and shipping. Little is known of his life. He died in 1687. p. 207.

BELLINI, GIOVANNI (*Venetian School*), b. at Venice, 1426. The master of Giorgione and Titian. d. 1516. *Copied by Teniers*, p. 146, 147.

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- BENZI, M. SOLDANI (*sculptor*), b. 1658, of a noble family at Florence. Pupil of Franceschini and Giro Ferri. d. 1740. p. 20.
- BERNINI, CAVALIERE GIOVANNI LORENZO (*painter and sculptor*), b. 1598 at Naples, son of a Florentine painter and sculptor. Became architect and sculptor to Pope Urban VIII. Modelled a famous bust of Charles I. of England from paintings by Van Dyke. The colonnade and portico of St. Peter's at Rome were designed by him. Visited Paris in 1665. d. at Rome, 1680. p. 209.
- BERRETTINI, PIETRO DA CORTONA (*Tuscan School*), b. 1596; d. 1669. The friend of Bernini and the rival of Andrea Sacchi. p. 17.
- BONIFAZIO, VENEZIANO (*Venetian School*), b. at Verona, 1491. A pupil of Titian. d. 1553. p. 206.
- BORDONE, PARIS (*Venetian School*), b. 1500. A pupil of Titian. Visited France in 1538; d. 1570. *Copied by Teniers*, p. 167.
- BORGOGNONE, *see* CORTESI.
- BOUDEWYNS, ANTON. FRANZ, a landscape painter, b., 1660, at Brussels. The figures in his pictures were generally contributed by Bout. He must not be confounded with A. F. Baudoin. (*See* Nagler, vol. i., p. 83.) p. 99, 141 (2).
- BRAUER or BROUWER, ADRIAN, b. at Haarlem, 1608. Scholar of Frank Hals. d. in a public hospital, 1640. p. 65.
- BREUGHEL, JOHN, called VELVET or FLOWER BREUGHEL, b. at Brussels, 1565. Remarkable for the minuteness of the detail in his landscapes. Much employed in the school of Rubens. d. 1642. p. 65, 66.
- BRILL, PAUL, b. at Antwerp, 1554. Much employed upon landscapes in the Vatican. d. at Rome, 1626. p. 97.
- BRUN, CHARLES LE (*French School*), b. at Paris, 1619. The son of a sculptor. Studied under Vouet. A contemporary of Le Sueur. Received the Order of St. Michael. Founded the Royal Academy at Paris. d. at Paris, 1690. p. 138, 200.
- CAGLIARI or CALIARI, PAOLO, commonly called PAUL VERONESE (*Venetian School*), b. at Verona, 1528; d. at Venice, 1588. This painter is the most magnificent of all the Italian artists in point of composition, colour, and costume, and holds a similar rank to that of Rubens in the Flemish School. p. 17, 74, 134 (2). *Copied by Teniers*, p. 158, 159.
- CAMPIDOGGIO, MICHEL ANGELO PACE, called DEL CAMPIDOGGIO (*Roman School*), b. at Rome, 1600; d. 1670. He was a pupil of Fioravente, and painted fruit and flowers with great mastery. p. 45.
- CANALETTO, ANTONIO CANAL (*Venetian School*), b. at Venice, 1697; d. at Venice, 1768. Originally a scene-painter. The figures in his pictures were sometimes introduced by Tiepolo. p. 49, 50, 51 (2).
- CARAGLIO. p. 85.
- CARAVAGGIO, AMERIGHI DA (*Roman School*), b., 1569, at Caravaggio. Studied with Cavaliere D'Arpino. One of the Naturalisti. d. at Porto Ercole, 1609. p. 194 (?).
- CARLO VENEZIANO, *see* SARACENO.
- CARRACCI, AGOSTINO (*Bolognese School*), b. at Bologna, 1559; d. at Parma, BLENHEIM.

1601. The son of a tailor. He was especially eminent as an engraver. His masters were Prospero Fontana, Tibaldi, and Cornelius Cort. p. 49. *Copied by Teniers*, p. 151.
- CARRACCI, ANNIBALE (*Bolognese School*), b. at Bologna, 1560; d. at Rome, 1609. Younger brother of the preceding. He visited Rome in 1600, and completed the decorations of the Farnese Palace in 1604. p. 50.
- CARRACCI, LODOVICO (*Bolognese School*), b. at Bologna, 1555; d. 1619. He was the founder of the famous school of the Carracci, which was opened in 1539, and carried on by aid of his two cousins, Agostino and Annibale, to 1600, and by Lodovico alone till his death. p. 51, 102.
- CASSANA, called NICCOLETTO, b. at Venice, 1659. Painted portraits in England, and was court painter to Queen Anne. Died in London, 1714. p. 203.
- CASTIGLIONE, BENEDETTO (*Genoese School*), b. at Genoa, 1616; d. at Mantua, 1670. p. 75, 141.
- CATENA, VINCENZO (*Venetian School*), b. at Venice, 1470. Imitated at first the dry manner of Bellini, but afterwards adopted the broad and rich style of Giorgione. d. 1532. *Copied by Teniers*, p. 170.
- CIGNANI, CARLO (*Bolognese School*), b. at Bologna, 1628. Studied under Albani, but was more influenced by the works of Correggio. d. at Forlì, 1719. p. 42, 116.
- CLAUDE LORRAIN, *see* GELÉE.
- CLOSTERMAN, b. at Osnaburg, 1656. Came to England in 1681, and was employed to assist Riley in his portraits. Visited Spain, and died in London, 1710. p. 13, 192 (?).
- COQUES, GONZALES (*Dutch School*), b. at Antwerp, 1618; d. in 1684. Studied under David Ryckaert the elder. His pictures have all the force and spirit of Van Dyck in miniature. Charles I. of England, the Archduke Leopold, and the Prince of Orange were anxious to possess his works. He is supposed to have been a man of wealth, and to have painted for his own pleasure. p. 62.
- CORREGGIO, ANTONIO ALLEGRI DA (*Lombard School*), b. at Correggio, 1493. At Parma in 1519. His instructor seems to have been Bartolotto, a painter in the town where he was born. His finest works are at Parma. d. at Correggio, 1534. p. 100. *Copied by Teniers*, p. 150.
- CORTESE, JACOPO, called IL BORGOGNONE, or JACQUES COURTOIS LE BOURGUIGNON, b. at St. Hippolyte in Franche Comté, 1621; d. at Rome, 1676. Served in the army for three years, and painted principally battle-subjects. p. 46.
- CORTONA, PIETRO DA, *see* BERRETTINI.
- COSWAY, RICHARD (*English School*), b. at Tiverton in Devonshire, 1740; d. in London, 1821. Very celebrated for his drawings and coloured miniatures. p. 25, 131, 132.
- COURT, SUSANNE DE. p. 121.
- COURTEYS, JEAN. p. 126.
- CUYP, ALBERT (*Dutch School*), b. at Dort, 1606, still living in 1683. An artist of extremely varied acquirements. p. 47.
- BLENNHEIM.

- DANCE, NATHANIEL (*English School*), b. in London, 1734. Relinquished his profession, and became a baronet, Sir Nathaniel Dance Holland. d. at Winchester, 1811. p. 104.
- DELEN, DIRK VAN. B. at Heusden about 1635. A pupil of Frank Hals. He preferred perspective and architectural subjects. The figures in his pictures were frequently painted by Van Harp. p. 107.
- DOBSON, WILLIAM (*English School*), b. in London, 1610. Apprenticed to Robert Peake. Van Dyck, chancing to see one of his works in a shop window, took particular interest in his welfare, and introduced him at court. On the death of Van Dyck, Dobson was appointed serjeant painter to the King, who styled him the English Tintoretto. His extravagancies and debaucheries checked his career, and he died in distressed circumstances, 1646. p. 205.
- DOICI, CARLO (*Tuscan School*), b. at Florence, 1616; d. 1686. p. 44, 50, 58.
- DOSSE DOSSI (*Ferrarese School*), b. at Dosso, 1490. Pupil of Lorenzo Costa. Resided in Rome after the death of Raphael. He painted the portrait of Ariosto, and is commemorated by that poet. d. 1560. *Copied by Teniers*, p. 169.
- DYCK, SIR ANTHONY VAN (*Flemish School*), b. at Antwerp, 1599; d. at London, 1641. Scholar of Rubens. Visited Italy, 1621. Invited to England by King Charles I., resided at Blackfriars, and was buried in old St. Paul's. p. 23, 25 (2), 28, 31 (2), 32, 35 (2), 36, 38, 74, 103 (?), 104, 107, 137, 173 (?).
- ENAMELS. p. 117-129.
- FRANCK, FRANZ, called the Elder (*Flemish School*), b. at Antwerp, 1546; d. at Antwerp, 1616. p. 61, 101.
- FERG, F. P., b. at Vienna about 1689. Died at London, 1710. Walpole says 1740. *See* Brulliot's Monograms, No. 392. p. 100 (2).
- FETI, DOMENICO (*Roman School*), b. at Rome, 1589. A pupil of Cigoli. Was court painter at Mantua. d. at Venice, 1624. *Copied by Teniers*, p. 167, 168.
- GAINSBOROUGH, THOMAS (*English School*), b. at Sudbury in Suffolk, 1727; d. 1788. A self-taught artist, who found his way to London, and set up as a portrait painter at the age of 16. His landscapes are all confined to the style of scenery belonging to his native country. His portraits are now very highly esteemed; they are executed in a sketchy but most effective manner, peculiar to himself. p. 26.
- GEERARDS, GUERARDS, or GARRARD, MARC (*Flemish School*), b. at Bruges, about 1560; d. 1635. Hollar engraved his portrait in 1644, with the inscription, "Hic Ipse Marcus depinxit, A° 1627." He painted several portraits of Queen Elizabeth. p. 19.
- GELÉE, CLAUDE LORRAIN, called DE LORRAINE (*Italian School*), b. at Chamagne, 1600; d. 1682. A pupil at Rome of Tassi, who had studied under Paul Brill. p. 48 (?), 100.
- GENOVESE, IL PRETE, *see* STROZZI.
- GIORDANO, LUCA (*Neapolitan School*), b. at Naples, 1632; d. 1705. A pupil of Spagnoletto and Pietro da Cortona. Was called *fa presto* (quick work), BLENHEIM.

from his extraordinary facility. He also possessed great powers of imitation. Hence his works are deficient in individuality. He visited Spain in 1692. He was also employed at Florence. p. 42, 43, 74, 134.

GIORGIONE, *see* BARBARELLI.

GONZALES, *see* COQUES.

GRAVES (a living English artist). p. 97.

GUIDO, *see* RENT.

HIRSCHMANN. p. 195 (?).

HOLBEIN, HANS (*German School*), b. at Augsburg, 1498; d. of the Plague, in London, 1554. He was especially patronized by our King Henry VIII., whose portrait he frequently painted. He came to England in 1526, with an introduction from Erasmus to Sir Thomas More. Doubts have recently been raised with regard to the date of his death. He does not seem to have lived so long. p. 55, 134, 139.

HONTHORST, GERARD, called by the Italians Gherardo della Notte, b. at Utrecht, 1592. Pupil of Bloemaert. An imitator of M. A. Caravaggio. Painter to the Queen of Bohemia. d. 1660. p. 98, 186.

HOUSEMAN, *see* HUYSMAN.

HUDSON, THOMAS (*English School*), b. in Devonshire, 1701; d. at Twickenham, 1779. An English portrait painter, who but for his close proximity to Sir Joshua Reynolds would have been much more generally esteemed. He was the master of Sir Joshua, and possessed a very refined taste, great professional skill, and formed a large collection of works of art. He married a daughter of Jonathan Richardson, the portrait painter under whom he had begun his studies. p. 14, 26, 137, 193 (?), 199.

HUGHTENBERG, JOHN VAN, b. at Haerlem, 1646. Studied under John Wyck, the friend of Vandermeulen. Prince Eugène employed him to illustrate the campaigns of the Duke of Marlborough in 1708 and 1709, several of which pictures he engraved. d. 1733. p. 174 (2).

HUYSMAN or HOUSEMAN, CORNELIUS (*Flemish School*), b. at Antwerp, 1648. Studied at Brussels under Artois. Settled at Mechlin, d. 1727. p. 105.

HYSING, H. p. 201.

IVORY CARVINGS. p. 117.

JORDAENS, JACOB (*Flemish School*), b. at Antwerp, 1594; d. 1678. Studied, like Rubens, under Van Oort, whose daughter he afterwards married. He became one of the best assistants in the School of Rubens, and was employed by that master to paint a series of designs for tapestry, from sketches which he had made for the King of Spain. p. 54, 70.

KNELLER, Sir GODFREY, Bart. (*Dutch School*), b. at Lübeck, 1648; d. in London, 1723. Studied in the School of Rembrandt and Ferdinand Bol. He was also much influenced by the works of Frank Hals. Came to England 1674, and knighted 1692. King Charles II. sat to Kneller and Lely at the same time. The former, having almost completed his work before the latter had laid in the dead-colouring, obtained the preference, and from that period became a great favourite at Court. His chief patrons
BLENHEIM.

- were Queen Anne and the Duke and Duchess of Marlborough. He painted the portraits of Newton and Dryden and an extensive series of his contemporaries, forming the Kit-Cat Club; the latter at the expense of Mr. Jacob Tonson, the publisher. p. 18, 26 (2), 46, 77, 78, 79, 80 (3), 81, 106, 109, 130, 131 (3), 132, 133, 136, 176, 178, 180, 183, 194, 196 (2), 198, 199, 211 (2).
- LAER, PETER DE, called by the Italians Bamboccio, b. at Laaren, 1613. Resided at Rome, and was the friend of Claude and Poussin. Returned to Holland, 1639. Eclipsed by Wouwerman. d. at Haerlem, 1673. p. 175.
- LAGUERRE, LOUIS (*French School*), b. at Paris, 1663; d. 1721. A pupil of Le Brun. Came to England 1683, and was employed by Verrio. He painted 'The Labours of Hercules,' at Hampton Court, and was at first appointed to paint the Cupola of St. Paul's Cathedral, London. His rival, Sir James Thornhill, was eventually preferred. Sir Godfrey Kneller employed Laguerre to paint the staircase of his country residence at Witton. In 1711 he was Director of an academy of painting established in London, and of which Sir Godfrey Kneller was Governor. He died suddenly of apoplexy in Drury Lane Theatre. p. 67.
- LAIRESSE, GERARD (*Flemish School*), b. at Liège, 1640; d. at Amsterdam, 1711. The son of an artist. In 1690 he lost his sight. p. 71.
- LANCE, G. (a living English artist). p. 99, 174, 175.
- LANCRET, NICHOLAS (*French School*), b. at Paris, 1690; d. 1745. Pupil of Gillot and of Watteau, to whose style he adhered, and became one of his most successful imitators. p. 71, 106.
- LANZANI, *see* POLIDORO VENEZIANO.
- LAUDIN, J. p. 129.
- LEEN, VAN. p. 137 (2).
- LELY, Sir PETER (*Dutch School*), b. at Soest in Westphalia, 1617; d. in London, 1680. Came to England the year after Van Dyck died. Painted Charles I., Cromwell, Charles II., and James II. He painted a series of the beauties of the Court of Charles II., and died of apoplexy whilst painting the portrait of the Duchess of Somerset. His family name was Vander Faes. p. 138, 198, 203.
- LENS, BERNARD, a celebrated copyist in water colours. d. at Knightsbridge, 1741. p. 112.
- LEONARD LIMOUSIN. p. 118.
- LICINIO, G. A., called Il Pordenone (*Venetian School*), b. 1483. An excellent and independent painter of the period of Titian and Giorgione. Many of his works are attributed to Titian. d. 1539.
- LILLY, EDWARD (*English School*). A painter of whom no particulars are known. His name is appended to some mezzotint engravings of Queen Anne. p. 18.
- LIONARDO, *see* VINCI.
- LOMBARD, LAMBERT (*Flemish School*), b. at Liège, 1506; d. 1560. Travelled in Italy, and studied under Andrea del Sarto. Many of his works were mistaken for those of Correggio. p. 42.
- LOO, JOHN BAPTISTE VAN (*French School*), b. at Aix in Provence, 1684; d. 1746. Visited Italy, and was much patronized at Turin by the Duke of BLenheim.

- Savoy. In 1737 he came to England, and was introduced to the Prince of Wales by Sir Robert Walpole. p. 79 (2).
- LOPICINO, GIOVANNI BATTISTA, or LUPICINO (*Florentine School*), flourished about 1625. *Copied by Teniers*, p. 170.
- LORRAINE, *see* GELÉE.
- LUCA, *see* GIORDANO.
- MAAS, DIRK, b. at Haerlem, 1656. Studied under Mommers and Berchem. Visited England during the reign of William III. d. 1715. p. 143.
- MACARTHY. p. 142.
- MALTESE, FRANCESCO (*Italian School*), b. at Malta, and flourished about 1670; but no particulars of his life are known. p. 73 (2).
- MANTEGNA, ANDREA (*Paduan School*), b. near Mantua. Pupil of Squarcione. Married a sister of the Bellini. Entered the service of Lodovico Gonzaga at Mantua, 1468. His pictures of the Triumph of Julius Cæsar are at Hampton Court. d. at Mantua, 1506. *Copied by Teniers*, p. 149.
- MARATTI, CARLO (*Italian School*), b. near Ancona, 1625; d. at Rome, 1713. Studied at Rome under Andrea Sacchi. He painted so many pictures of the Madonna that the Italians called him "Carlo delle Madonne." He restored the frescoes of Raphael in the Vatican; but his own works show more affinity to the style of Guido. His name is sometimes spelt Maratta. p. 49.
- MICHEL ANGELO, *see* CAMPIDOGGIO.
- MIGNARD, PIERRE (*French School*), b. at Troyes. Studied under Vouet. Called the Roman from his residence of 22 years in that city. Succeeded Le Brun as principal painter to Louis XIV. d. at Paris, 1695. p. 176.
- MINIATURES. p. 109-116.
- MINDERHOUT, HENDRIK. b. at Antwerp, 1637. d. 1696. p. 140.
- MIREVELT, M. JANSON. b. at Delft, 1568. d. 1641. p. 136.
- MOLA, P. FRANCESCO (*Bolognese School*), b. at Milan, 1612. Studied the works of Guercino and Albani. President of the Academy of St. Luke. d. 1668. p. 202.
- MOLYN, PETER VAN, called TEMPESTA, b. at Haarlem, 1637. Pupil of his father. d. 1701. p. 212 (2).
- MORONI, GIOVANNI BATTISTA (*Venetian School*), b. near Bergamo, 1510; d. about 1578. Pupil of Moretto da Brescia. Titian used to recommend him for portraiture. p. 55 (?).
- MURILLO, BARTOLOMÉ ESTEVAN (*Spanish School*), b. near Seville, 1618. Sought assistance of Velasquez at Madrid and obtained his friendship. Fell from a scaffold whilst painting at Cadiz. d. 1682. p. 105 (?), 106 (?).
- MYTENS, DANIEL (*Dutch School*), b. at the Hague. But little is known of his early history. His portrait of Prince Henry at Knole would show that he was in England before that prince's death. His patent as painter to King Charles is dated 1625. When Van Dyck was invited to England the King would not suffer Mytens to depart, saying that he would find employment enough for both of them. Mytens was an excellent portrait painter, and was also employed to make copies of some of the finest pictures by the Italian masters. In 1656 he painted part of the ceiling of the Town-hall at the Hague. p. 32, 36, 37.
- BLenheim.

- NEEFS, PETER (*Dutch School*), b. at Antwerp, 1570; d. 1651. Scholar of Steenwyck. The elder Teniers frequently introduced the figures into his architectural scenes. p. 63.
- NEER, AART VAN DER (*Dutch School*), b. at Amsterdam, 1619; d. 1683. His effects of sunset and moonlight are admirable. His pictures are highly prized. p. 56, 101.
- NIEULANDT, WILLEM VAN (*Dutch School*), b. at Antwerp, 1584; d. 1635. Pupil of R. Savery and Paul Brill. p. 64.
- NOGARI (*Venetian School*), b. at Venice, 1699; d. 1763. A scholar of Balestra. Some of his pictures are in the Dresden Gallery. p. 50.
- OLIVER, PETER (*a distinguished miniature painter*), son of Isaac Oliver. b. at London 1601. He was instructed by his father, and made many copies on a small scale from the finest pictures belonging to Charles I. d. 1660. p. 110.
- ORBETTO, *see* TURCHI.
- OWEN, WILLIAM (*English School*), b. in Shropshire, 1769; d. 1825. p. 177.
- PADOVANINO, *see* VAROTARI.
- PALAMEDES, whose real name was ANTON STEEVENS or STEVERS (*Dutch School*), was born at Delft in 1604; d. 1680. p. 60.
- PALMA, GIOVANE (*Venetian School*), b. at Venice, 1544; and great nephew of Palma Vecchio. d. 1628. *Copied by Teniers*, p. 162, 166.
- PALMA VECCHIO (*Venetian School*), b. near Bergamo, 1480. At first his works were in the dry style of Bellini, but the freedom of Titian led him to expand his manner. His own beautiful daughters, and especially Violante his favourite, afforded him the best models. His colouring was rich and glowing. According to Vasari he only lived to the age of 48. *Copied by Teniers*, p. 163, 166.
- PANNINI, G. P., b. at Piacenza, 1691. d. 1758. p. 142 (2), 143 (4).
- PANTOJA DE LA CRUZ, JUAN (*Spanish School*), b. at Madrid, 1551; d. 1609. Pupil of Coello. Appointed Court painter to Philip II. He designed the sepulchral monuments to the Emperor Charles V. and his son Philip. A portrait of Philip IV. by him is at Hampton Court. p. 16.
- PAOLO VERONESE, *see* CAGLIARI.
- PARIS, *see* BORDONE.
- PATER, JOHN BAPTIST (*French School*), b. at Valenciennes, 1695. Studied under Watteau. d. 1736. p. 98.
- PÉNICAUD, JA. jun. p. 123.
- PHILLIPS, THOMAS (*a portrait-painter of the English School*), b. in Warwickshire, 1770. Assisted Benjamin West in the glass paintings in St. George's Chapel, Windsor; succeeded Fuseli as Professor of Painting in the Royal Academy; d. 1845. p. 178.
- PIOMBO, FRA SEBASTIANO DEL (*Venetian School*), b. at Venice, 1485; d. at Rome, 1547. His family name was Luciani, and he was originally a musician. Studied under Bellini and Giorgione. Chigi, the great banker of Rome, invited him to decorate his villa in that city, in 1512. Here also Raphael painted his celebrated fresco of 'Galatea,' and the story of 'Cupid and Psyche.' Piombo attached himself to Michel Angelo Buonarroti.

- roti, and painted under his guidance several works in rivalry with Raphael. His name was derived from the office of "Frate del *Piombo*" (the leaden seal), which Pope Clement VII. bestowed upon him. p. 43.
- POLIDORO VENEZIANO (LANZANI). According to Nagler, of the school of Titian, and whose works were frequently attributed to the pencil of Titian. He died in 1565, aged 50. *Copied by Teniers*, p. 151.
- PONTE, JACOPO DA, called IL BASSANO (*Venetian School*), b. at Bassano, 1510; d. 1592. His pictures display great spirit of execution and grouping, and with very bold foreshortening. They are generally painted on a dark ground. p. 17. *Copied by Teniers*, p. 161, 162.
- PORDENONE, *see* LICINIO.
- POUSSIN, GASPARD (*Italian School*), b. at Rome, 1613; d. 1675. His real name was Dughet, and of French descent. He married the sister of the great Nicholas Poussin. His landscapes are bold, but generally with a solemn effect. p. 108 (2).
- PRETE, GENOVESE, *see* STROZZI.
- PRIMATICCIO, FRANCESCO, b. at Bologna, 1504. Worked under Innocenzio da Imola and Bagnacavallo, and in 1525 began to assist Giulio Romano in decorating the Palazzo del Tè at Mantua. Invited to France by Francis I., Primaticcio and Il Rosso established themselves in France, and decorated Fontainebleau. He was created Abbot of St. Martin de Troyes in 1544; d. at Paris, 1570. *Copied by Teniers*, p. 150.
- RAPHAEL, SANZIO or SANTI (*Roman School*), b. at Urbino, 1483; d. at Rome, 1520. Son of an accomplished painter, Giovanni Santi, who was patronized by the Duke of Urbino. Young Raphael, having lost his father, was placed under the tuition of Pietro Perugino in 1495. He visited Florence for the first time in 1504, where he resided for more than four years, with the exception of occasional journeys to Perugia and Bologna. During this period he became personally acquainted with Michel Angelo Buonarroti, and Fra Bartolommeo. Raphael first visited Rome in 1508. It may be said, in illustration of the powers of this painter, that there is not an excellence observable in the works of others that may not in some instances be found also in Raphael. He was painter, poet, sculptor, and architect. p. 39, 43 (?), 48, 205 (?), 206 (2) (?).
- REINAGLE, P. (*English School*), b. about 1800; d. 1833. p. 177.
- REMBRANDT, VAN RYN (*Dutch School*), b. on the Rhine, near Leyden, 1606; d. at Amsterdam, 1665. His family name was Gerretz. For colour, composition, and, above all, for knowledge of light and shade, Rembrandt stands alone. Some of his finest works are in England. p. 33, 38.
- RENI, GUIDO (*Bolognese School*), b. near Bologna, 1575. Studied under Denis Calvart; visited Rome, 1620; became slight and careless in style; and although his pencil commanded enormous prices, he died in debt, 1642. *Copied by Teniers*, p. 168, 169.
- REYMOND, PIERRE. p. 120, 125.
- REYNOLDS, SIR JOSHUA, England's greatest portrait-painter, b. at Plympton in Devonshire, 1723; d. in London, 1792. In 1740 he was sent to London by his father, a clergyman, who kept the grammar-school of Plympton, and was placed with Hudson, the portrait-painter. Reynolds went abroad in 1749, and studied at Rome. The Royal Academy, of which he was
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- President, was opened in 1769, and between that period and the year 1790 he contributed no less than 240 pictures to its annual exhibitions. The grand picture of 'The Marlborough Family' in the drawing-room was completed in 1779. He was buried in St. Paul's Cathedral. p. 26, 33, 42, 45 (2), 47 (2), 97, 107, 108, 136.
- RICCI, MARCO (*Venetian School*), b. at Belluno, 1680; d. at Venice, 1729. He came to England in 1710, and obtained great popularity for his landscapes and architectural views. p. 56, 70 (2), 71 (3), 97.
- RIGAUD, HYACINTH, b. at Perpignan, 1659, a most successful portrait-painter, patronised by Louis XIV.; d. 1743. p. 192 (?), 200 (?).
- ROBUSTI, JACOPO, commonly called TINTORETTO (*Venetian School*), b. 1512. His father was a dyer. Dismissed by Titian, after having only been ten days under him; d. 1594. p. 102, 108 (?) Copied by Teniers, p. 157, 158, 201 (?).
- ROMNEY, GEORGE (*English School*), b. at Furness in Lancashire, 1734; d. 1802. Son of a cabinetmaker. He obtained several prizes at the Society of Arts, London; and travelled in Italy with Ozias Humphreys. He returned to London in 1775, and enjoyed an uninterrupted course of success as a portrait-painter, notwithstanding the attractions of Reynolds and Gainsborough at the same period. p. 70, 73.
- ROSA, SALVATOR (*Neapolitan School*), b. near Naples, 1615; d. at Rome, 1673. Studied under Falcone, Lanfranco, and Spagnoletto. He was painter, engraver, poet, and musician. p. 48.
- ROSA DA TIVOLI, or, more properly, PHILIP ROOS (*Italian School*), b. at Frankfurt, 1655; d. at Rome, 1705. Sent by the Landgrave of Hesse Cassel to study in Italy. He established himself at Tivoli: hence his name. p. 17, 104.
- ROTTENHAMMER, JOHN (*German School*), b. at Munich, 1564; d. at Augsburg, 1604. He resided for a long time in Italy. His best works are cabinet pictures, and Breughel and Brill frequently assisted him in the landscapes. p. 71 (2), 143, 173, 174 (2).
- RUBENS, SIR PETER PAUL (*Flemish School*), b. at Siegen in Westphalia, 1577, one year after the death of Titian. He studied under Van Oort and Otto van Veen. In 1600 he went to Italy, and resided principally at Venice and Mantua. In 1605 he was sent on a mission by the Duke of Mantua to Philip III. of Spain. The illness of his mother summoned him back to Antwerp, where the Archduke Albert and the Archduchess Isabella, daughter of Philip II. of Spain, then ruling the Netherlands, prevailed on him to remain. He was appointed Court painter to Albert and Isabella, 1609. He married Isabella or Elizabeth Brants, 1610. In 1620 he was summoned to Paris by Marie de Medicis to paint a series of historical, or rather allegorical, pictures for the Luxembourg, illustrative of the reign of her husband, Henri IV., and of her own regency during the minority of her son. Upon the death of the Archduke Albert, Rubens was appointed one of the Councillors of the State; and Isabella sent him, in 1628, on a diplomatic mission to her nephew, Philip IV. of Spain. In the following year he appeared in England in a similar capacity, and was greatly honoured by Charles I. He received the honour of knighthood in 1630, and before his departure visited Cambridge, where academic honours were bestowed
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- upon him. The same year he married his second wife, Helena Forment, a beautiful young lady, in her sixteenth year. Rubens died possessed of great wealth, 1640, and was buried with extraordinary pomp in the church of St. Jacques at Antwerp. p. 22 (3), 23 (2), 24, 27, 28 (3), 29 (2), 30, 54, 55, 56, 57, 58, 59 (3), 61, 63 (2), 91.
- RUYSDAEL, JACOB (*Dutch School*), b. at Haarlem about 1630; d. about 1681. p. 56.
- RYSBRACK, MICHAEL (*a Sculptor*), b. at Antwerp, 1694; settled in London, 1720. His best works are the monuments to Newton and the Duke of Marlborough. d. 1770. p. 20, 77, 82.
- SALVATOR, *see* ROSA.
- SANDERS (*English School*). p. 101, 108, 130 (2).
- SANT, a living artist. p. 130, 132 (2).
- SARACENO, CARLO (*Venetian School*), called also CARLO VENEZIANO, b. at Venice, 1585; d. about 1625. Studied the works of Michel Angelo Caravaggio, but threw more force and clearness of colouring into his productions. p. 52. *Copied by Teniers*, p. 150.
- SCHALCKEN, GODFREY, b. at Dort, 1643. Visited England during the reign of William III. d. at the Hague, 1706. p. 133.
- SEBASTIANO, *see* PIOMBO.
- SEMOLINI, BATTISTA FRANCO (*Tuscan School*), b. at Udine, 1498; d. at Venice, 1561. Studied at Rome and Venice. One of the numerous imitators of Michel Angelo Buonarroti. He was also a pupil of Marc Antonio, and produced many engravings. He was the master of Baroccio. p. 53 (?).
- SCHIAVONE, ANDREA, called MEDULA (*Venetian School*), b. in Dalmatia, 1522. Studied in Venice, and copied assiduously from prints of Parmigianino. Titian received him into his academy, and procured him employment to decorate the library of San Marco. Tintoretto greatly admired his colouring. His life was a ceaseless struggle with poverty, and many of his works are hurried and careless; d. at Venice, 1582. *Copied by Teniers*, p. 160, 161.
- SCHIDONE or SCHEDONE, BARTOLOMMEO (*Lombard School*), b. at Modena about 1580; d. at Parma, 1615. Ranuccio, the Duke of Modena, was his patron; he gave him a villa to reside in for a more quiet pursuit of his studies. His works are distinguished by largeness of forms, determination of shadows, and daring foreshortening. Correggio seems to have been his favourite model. p. 42.
- SHELLEY, SAMUEL, a miniature painter of considerable celebrity towards the close of the last century. p. 113.
- SLAUGHTER, STEPHEN (*English School*), was appointed Keeper of the Royal pictures at Kensington, where he died, 1765. p. 79 (2).
- SMITH, JOHN (modern English painter). p. 46, 132.
- SNYDERS, FRANCIS (*Flemish School*), b. at Antwerp, 1579; d. 1657. Studied under Henry van Balen. He at first painted only fruit and still-life, but afterwards animals and hunting scenes of every description. He frequently assisted Rubens by introducing these subjects in his most important pictures. Snijders was employed by Philip III. of Spain and by Albert the Archduke of the Netherlands. p. 18, 212 (2).
- SOLIMENA, FRANCESCO, called L'ABBATE CICCIO (*Neapolitan School*), b. at BLENHEIM.

- Nocera, 1657; d. at Naples, 1747. Studied at first under his father, Angelo Solimena. Like Luca Giordano, whom he succeeded, he possessed extraordinary powers of imitation and rapidity of execution. He frequently imitated Pietro da Cortona, Maratti, and Guido. p. 50.
- SOMER, PAUL VAN (*Dutch School*), b. at Antwerp about 1576; d. in London, 1621. He was the Court painter of the reign of King James I. Many of his works are to be seen at Hampton Court Palace. Gerards, Van Somer, and Mytens seem to have succeeded one another very closely. p. 16.
- SPENCER, LADY CAROLINE. p. 134.
- STEEN, JAN (*Dutch School*), b. at Leyden, 1636; d. at Delft, 1689. A pupil of Künfter and Van Goyen. p. 62.
- STEENWYCK, HENRY (*Flemish School*), b. at Antwerp, 1589. Pupil of his father; intimate with Van Dyck; invited to England by Charles I.; d. in London, date unknown. p. 175.
- STROZZI, BERNARDO, called IL CAPPUCCINO and IL PRETE GENOVESE (*Genoese School*), b. at Genoa, 1581; d. at Venice, 1644. Became a Capuchin friar at the age of 17. He left the monastery to support the wants of his mother, and at her death was recalled to the cloister. In punishment for his disinclination to return, he was seized and put into confinement. Having made his escape, he fled to Venice and settled there. An excellent colourist, with great powers of invention. p. 44.
- STUBBS, GEORGE, a celebrated animal painter, and author of a valuable work on the Anatomy of the Horse. b. at Liverpool, 1724; d. 1806. p. 197 (2), 207.
- SWAINE, FRANCIS, an English marine painter who flourished in London between 1770 and 1780. p. 103 (2).
- TEMPESTA, *see* MOLYN.
- TENIERS, DAVID, the YOUNGER (*Flemish School*), b. at Antwerp, 1610; d. 1694. The son of a painter, from whom he received his first instruction in art. Brauwer and Rubens afterwards contributed to complete his education. The Archduke Leopold patronised him, and appointed him director of the magnificent picture-gallery which he had collected. Teniers made many small copies from these pictures, and acquired an almost Protæan power of imitating the style and colouring of any master. The King of Spain erected a gallery expressly to receive the works of Teniers. Teniers resided at a château near Mechlin, which became the resort of all lovers of art and literature. p. 62 (2), 65 (2), 144-171.
- THORNHILL, Sir JAMES (*English School*), b. at Melcombe-Regis, in Dorsetshire, 1676; d. at Thornhill, near Weymouth, 1734. He represented his native borough in Parliament. His principal works are the Hall at Greenwich, the Hall at Blenheim, and the Dome of St. Paul's Cathedral, London. p. 11.
- TINTORETTO, *see* ROBUSTI.
- TITIAN, or TIZIANO VECELLIO (*Venetian School*), b. at Cadore, 1477; d. at Venice, 1576. The greatest master of the Venetian school. Studied under Bellini. He became pre-eminently distinguished in portraiture. The Emperor Charles V. and his son Philip II. were Titian's greatest patrons. Titian painted the portrait of the Emperor at Bologna in 1530. In 1546 he received a visit in the Vatican from Michel Angelo Buonarroti and Vasari.
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Titian died of the plague at the advanced age of 99. His son Orazio died at the same time, aged 60. p. 51, 52 (2), 83-92. *Copied by Teniers*, p. 152-157.

TURCHI, ALESSANDRO, called L'ORBETTO and ALESSANDRO VERONESE (*Venetian School*), b. at Verona, 1582; d. at Rome, 1648. Called L'Orbetto from his leading his blind father about. Began first as a colour-grinder to and afterwards a pupil of Brusasorci. He also studied under Saraceno. He frequently painted on slate or marble. p. 70.

VALENTINO, MOSES (*Roman School*), b. at Colomiers, 1600; studied under Vouet, but finally adopted the manner of Caravaggio; d. 1632. p. 204.

VANBRUGH, Sir JOHN. p. 12.

VANDELEN, *see* DELEN.

VANDER NEER, *see* NEER.

VAN DYCK, *see* DYCK.

VAN LOO, *see* LOO.

VAN SOMER, *see* SOMER.

VAROTARI, ALESSANDRO, called IL PADOVANINO (*Venetian and Paduan Schools*), b. at Padua, 1590; d. 1650. Son of Dario Varotari, an excellent artist, from whom he received his earliest instruction. He visited Venice in 1614. He devoted himself to study the works of Titian, whose style he imitated with great success. p. 85. *Copied by Teniers*, p. 150, 169.

VASARI, GIORGIO (*Tuscan School*), b. at Arezzo, 1512. Studied under his father, Andrea del Sarto, and Michel Angelo. His biographies of the great Italian painters are universally known. He was the intimate friend of Michel Angelo. Died at Florence, 1574. p. 202.

VECELLIO, *see* TITIAN.

VERONESE, *see* CAGLIARI.

VERRIO, ANTONIO (*Neapolitan School*), b. at Lecce, 1639. Painted frescoes at Windsor and Hampton Court for Charles II. For the paintings at Burghley House alone he was paid 18,000*l.*, besides his keep, and a carriage at his disposal. Died at Hampton Court, 1707. p. 179.

VINCI, LEONARDO DA (*Tuscan School*), b. at Vinci, near Florence, 1452. Natural son of a notary. Fellow pupil with Pietro Perugino under Verrocchio. Offered his services to Ludovico il Moro in 1480. Studied anatomy with particular care. Finished his great picture of the 'Last Supper' at Milan, 1497. Returned to Florence, 1500. Visited Rome for the first time in 1514. Accompanied Francis I. to France in 1517; d. in the arms of the King at Amboise, 1519. p. 102 (?).

WATTEAU, ANTOINE (*French School*), b. at Valenciennes, 1684; d. 1721. Son of poor parents. Went to Paris in connexion with a scene-painter, and became acquainted with Gillot, who afforded him both instruction and the means to live. He visited England at the close of his life. His scenes of Balls, Masquerades, and Fêtes Champêtres were perfectly original, and have their imitators to this day. His genuine works are very rare. p. 64, 140, 141 (3).

WEEKES, H. (*Modern Sculptor*). p. 81, 134, 135.

WEENIX, JOHN BAPTIST (*Dutch School*), b. at Amsterdam, 1621; d. 1660. BLENHEIM.

An excellent and most universal painter, whose works are very rare. His son John Weenix, whose pictures for the most part represent dead game, is much more generally known. p. 27.

WEENIX, JOHN (*Dutch School*), son of the preceding, b. at Amsterdam, 1644. Devoted himself more particularly to subjects with dead game. d. 1719. p. 211.

WOOTTON, JOHN (*English School*), a pupil of old Wyck, an excellent painter of animals and sporting pieces. He also painted landscapes, and imitated the styles of Gaspar Poussin and Claude Lorraine with great success. He died at his house in Cavendish Square, 1765. p. 17, 48 (?), 80, 197.

WOUWERMAN, PHILIP (*Dutch School*), b. at Haarlem, 1620; d. 1668. Son of an artist named Paul Wouwerman. He studied afterwards under John Wynants. p. 56, 103, 104.

WYCK, JOHN (*Dutch School*), b. at Haarlem, 1640; d. at Mortlake, 1702. Son of Thomas Wyck, who came to England at the Restoration. John Wyck sometimes assisted Sir Godfrey Kneller in equestrian and cavalry subjects. He imitated Wouwerman. p. 65.

GEORGE SCHARF.

G. Kneller. 1709

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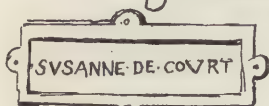
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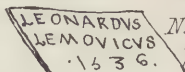


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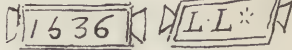
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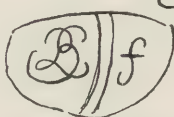
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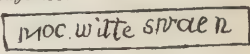


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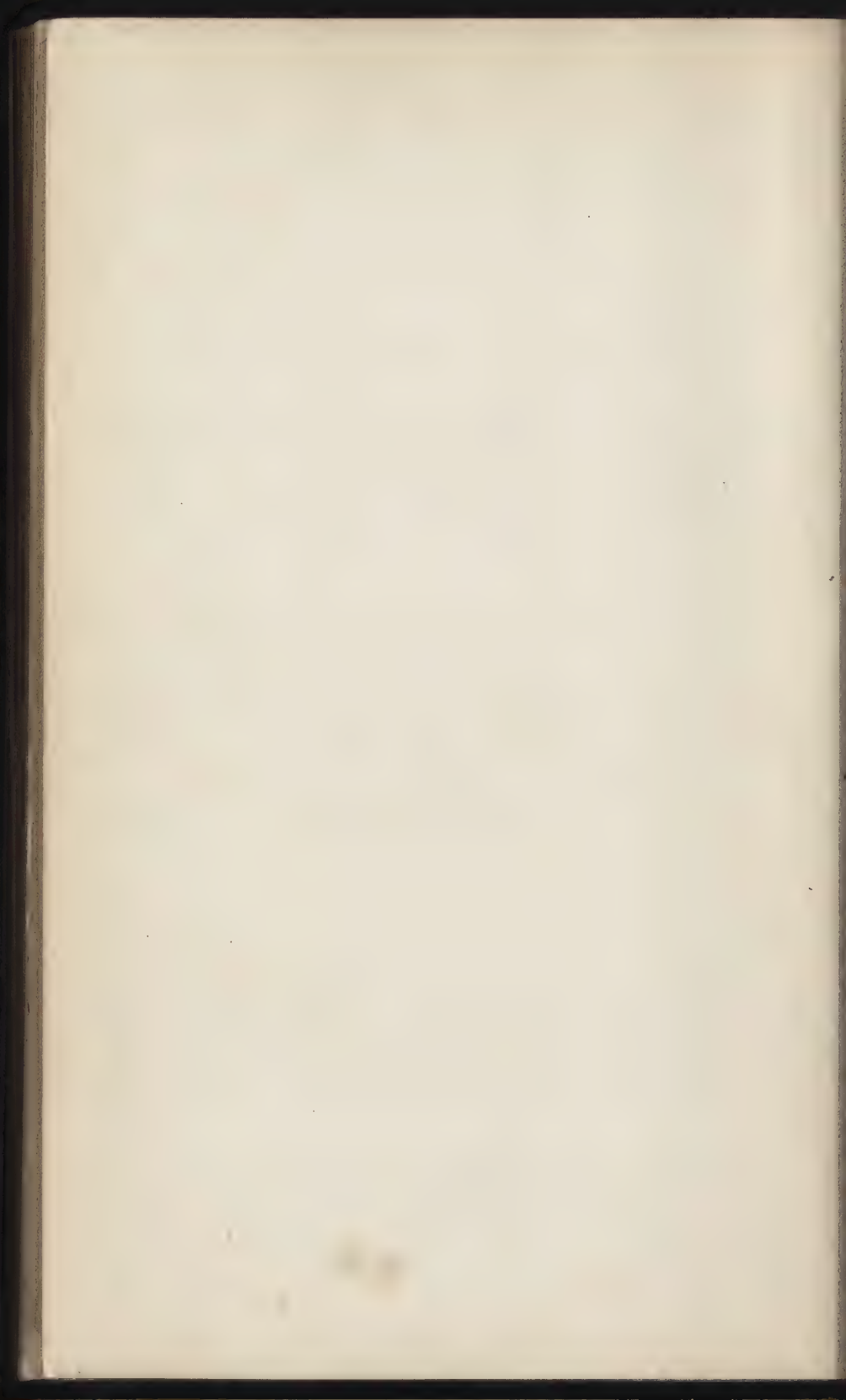
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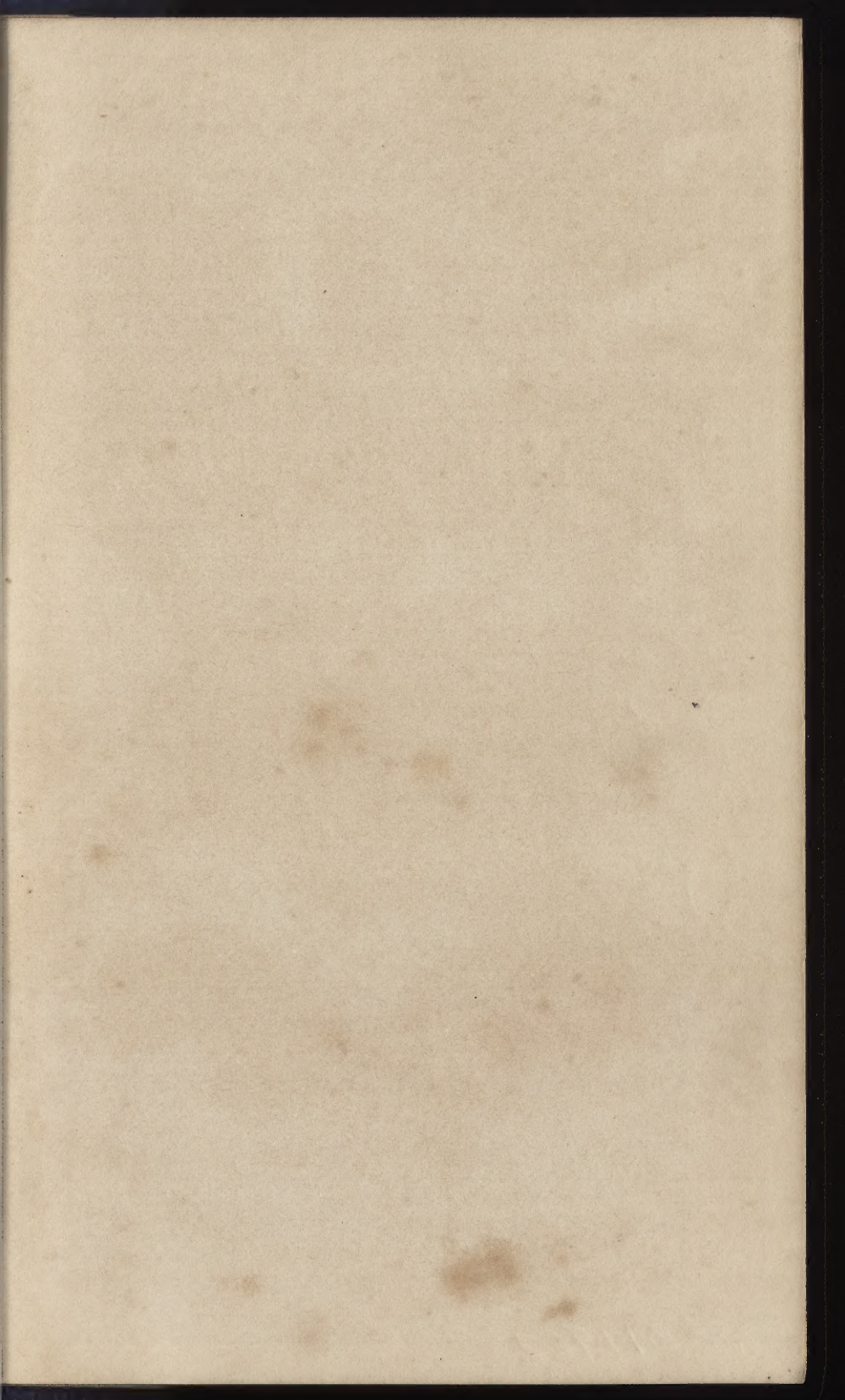
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